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RAIN OR SHINE

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BANDWAGON

September-October 1974

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DOORS OPEN ONE
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OF PUBLIC IN
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THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 18, No. 5

September-October 1974

Fred D. Pfening, Jr., Editor

Joseph T. Bradbury, Fred D. Pfening, III Associate Editors

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THIS MONTH'S COVER

Our cover design, front and back, is from the 1925 roto courier of the Sparks Circus.

The art work was done by Roland Butler. Butler's first circus job was with the Sparks show prior to joining the Ringling-Barnum Circus. The drawings and lettering are typical of Butler's style.

The courier booklet was printed by the Rotoprint Gravure Co., of New York City. The original cover was printed in brown. The same courier was used in 1925 and 1926.

SEND CHRISTMAS ADS PRONTO

The oversized Christmas issue of the BANDWAGON is a fine chance to extend season's greetings to all of your friends in the circus world and to your fellow members.

Due to increased printing and typesetting costs the advertising rates are now—Full page \$60.00, Half page \$30.00 and Quarter page \$15.00.

Please send your ad copy and check to 2515 Dorset Rd., Columbus, Ohio, 43221, at once.

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Gerald Rubendall
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3035

1974 CONVENTION REPORT

The 28th Convention of the Circus Historical Society was convened at Bridgeport, Connecticut on August 9 and 10. A fine turnout of eastern members helped make the gathering a success. Kenneth Holmes, Curator of the Barnum Museum, and David Palmquist, head of the historical collection at the Bridgeport Public Library, extended themselves and their staffs to make the society welcome.

The members toured, and held their meetings in, the Barnum Museum built by the great showman as a gift to his favorite city. The Public Library collection of lithographs, photographs and Barnum memorabilia was opened to the members for their personal perusal and research.

Papers were delivered as follows: Charles Amidon, "Behind the Scenes with John Bill Ricketts"; Robert Parkinson, "The Hall Name in Circus History"; Fred D. Pfening, Jr., "Circus Billing Wars"; Stuart Thayer, "The Early Circus Audience". Richard W. Flint gave a slide lecture on the Strobbridge Collection of lithographs at the Cincinnati Art Museum. Charles P. Fox gave the assembly a run-down on the progress of the new exhibition place at Barnum City near Orlando, Florida.

One of the odd problems of the members turned out to be getting to Bridgeport, as the transportation facilities are not operated with that city in mind. The World Series of Women's Softball was being held in Stamford that weekend, and one of the two main hotels had a strike of its employees, but otherwise the systems were satisfactory. The staff of the Public Library held a reception for the society on Friday, which was well received by the members. The dinner was held in a small, but adequate restaurant on the last night of the convention; about twenty members sat down at this.

FALL SPECIAL

24 issues of BANNER LINE —The
World's Only Twice A Month
circus publication
24 Routes including Gentry 1904
24 8x10s including 101 1915
parade; Sparks 1919 menagerie
15 assorted tickets
3 RBBB color brochures (1969,
70, 72)
1 color photo postcard of
Wolfgang Holzmair
1 Castle Circus Program 1971
1 Von Bros. Program 1964
1 Twin Lion Tab Color postcard
All For \$12 postpaid
Van Matre, 3 Flamingo Blvd.,
Winter Haven, Fla. 33880

DR. H. H. CONLEY DEAD

The Circus Historical Society lost one of its oldest and greatest members in August with the death of Dr. Henry Harold Conley, of Park Ridge, Illinois.

An early member of the CHS with membership number 24, Doc Conley was one of the truly great circus fans and historians. His collection of circus material ranked with greats like Harry Hertzberg, Burt Wilson, Sverre Braathen and Don Howland, all of which have passed on.

Dr. Conley was a past president of the Circus Fans Association of America, a director of the Circus World Museum Inc. and a member of the Circus Hall of Fame award selection committee.

He was an inspiration to young collectors often giving them rare pieces of circusiana to get them started. He was a friend of many circus people and had treated a number of them medically.

H. H. Conley, M.D., contributed much to the circus and its friends, he will be greatly missed by all.

C. P. FOX IS V. P. OF CIRCUS WORLD

On September 23, 1974, Charles P. Fox was appointed Vice-President of Ringling Bros. and Barnum & Bailey Circus World. In his new position he will supervise all operations and marketing activities of the central Florida attraction. He will continue his responsibility as circus historian and researcher for the circus theme entertainment complex.

Mr. Fox joined the Circus World in 1972 following 12 years as Director of the Cir-

cus World Museum in Baraboo, Wisconsin. He is a past Vice President of the CHS and has written a number of books on the circus.

BACK ISSUES OF BANDWAGON

All Issues	1966
All Issues	1967
All Issues	1968
All Issues	1969
(Except Nov. Dec.)	
All Issues	1970
All Issues	1971
All Issues	1972

Due to increased postage rates the price is now \$1.40 each.

BANDWAGON BACK ISSUES

2515 Dorset Rd.
Columbus, Ohio 43221

40 HORSETEAM

What picture should be in the collection of every Circus Buff? That's easy. It's the picture of the 40 HORSETEAM. I am offering 2 photos of the 40 HORSETEAM. One is 16x20 and the other 16x18. They are as it appeared in 1903 and are printed black and white. Mailed First Class in a tube ready to frame. \$5.00 postpaid.

Bill Watson
3522 R. Willow Ave.
Castle Shannon, Pa. 15234

ADVISE ADDRESS CHANGES

Over and over we have asked that you advise us in advance of a change of address. The postal service will not forward the BANDWAGON, but return the address with a correction at a postage due of 10¢. The magazine is discarded. We cannot send you an additional copy free of charge so a back issue must be purchased. Advise the editor in advance so you will not miss any issues.

AVAILABLE AGAIN !!!

"CIRCUS DOCTOR," by J. Y. Henderson, Vet. of RBB&B Circus, as told to Richard Taplinger, noted circus writer. This original 1951 published book has been republished. It's all here, the curious, rare, crazy, wonderful things he told about in the first edition. Its 238 pages of entertaining and educational fine print reading with 11 pictures. A new hard-back copy of the original \$5.95 publication now\$5.00

"THE LIFE AND LEGEND OF TOM MIX" by Paul E. Mix—184 pages of small print reading and 125 rare photos telling the story of America's most famous cowboy, movie star, circus performer and circus owner. It's a must for your circus or movie library and for collectors of Americana for Tom Mix was as much a part of America as apple pie. Published in 1972 by A. S. Barnes, Inc. at \$8.95 a new copy of the hard-back edition now\$5.00

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"Send Stamp for Listing."
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of all
ages*

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1975 CIRCUS CALENDAR**



Featuring six, never before published, full color pictures from recent Milwaukee circus parades. Including one picture of the 40 Horse Hitch. 17" x 24". \$2.00 each postpaid.

Circus World Museum
426 Water Street
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Condition fair to good

1/2 sheet Rumbaugh's Horne Bros.
Circus\$4.00

1/4 sheet Metropolitan R. R. Shows

1/4 sheet Cavalcade of Amusement
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Nothing as rare as minstrel pictorials! !

1/4 sheet Silas Greene Minstrel

Show, the tent that tramped
nearly 50 years\$5.00

proof sheet for newspaper ads
on Ten Nights in a Bar Room\$1.00

2 sheet midway scene originally
designed for final Johnny J.

Jones show (just 12 of these)

2 sheet clown head (just 6 of these)

Sorry, no orders less than \$5.00. Orders
\$10.00 or more sent first class and in-
clude ornate route arrow while they last.

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BARNETT BROS.

3-RING-3 CIRCUS

PRESENTS

HARRY CAREY

(HIMSELF)

SCREEN FAVORITE

★—STAR OF TRADER HORN—★
SEASON 1934



WINTER QUARTERS
YORK, S. C.

THE RAY W. ROGERS CIRCUSES

By Joseph T. Bradbury

PART III, BARNETT BROS. 1934-35-36

The 1934 Season

Elephants made the news shortly after Barnett Bros. returned to York, S. C. winterquarters in February 1934 following the late season tour of Florida. Old Gyp died reducing the herd to four, however within a very short time Rogers made a deal with the trustees of the bankrupt Miller Bros. 101 Ranch to rent for the coming season a group of five performing elephants. This group in the opinion of many was one of the best elephant acts of all time. Eddie Allen was the trainer and accompanied them on the 1934 Barnett tour. The five consisted of Big Babe, Carrie, Louie, Jean, and Joe. All were Asiatic females with exception of Joe. Following the collapse of the 101 Ranch Wild West show in August 1931 and the Ranch itself a short time later the trustees set up to administer the properties kept this outstanding elephant act intact and rented it to various circuses and attractions. In 1933 it had performed at the Century of Progress World's Fair in Chicago. Rogers had indeed obtained a great addition to his 1934 performance. It is assumed Rogers furnished truck transportation for the group as it ordinarily moved by rail baggage car. The show now had nine elephants, Junie, Della, Frit, Alice, Big Babe, Carrie, Louie, and Joe. This was the largest number to date to ever travel with a motorized show. The largest truck show on the road, Downie Bros., had five but most

Photo No. 1 — Special litho (one-sheet) used by Barnett Bros. Circus in 1934 to advertise Harry Carey's appearance with the show. Color scheme has a red base, black photo, white lettering lined with black. Circus World Museum (Baraboo, Wis.) Photo.



The letter head printed for the 1934 season is printed in blue ink, except for the reference to Harry Carey, which is in red. Pfening Collection.

motorized outfits had only from one to four elephants.

The story of the new Barnett elephants made headlines in the Feb. 24, 1934 Bill-board and it was also mentioned in the same story that the show was adding new equipment and that the quarters shops were running full blast. It was said all motor equipment was being thoroughly renovated and very attractively painted and decorated. Since considerable photographs of the 1934 motorized equipment are available we can get a good idea of the type, construction, paint, and lettering scheme of the individual units. Most motors appear to be late models with semis prevailing for the heavier loads. Although it seems most of the vehicles had been painted white some appear to be a light yellow while others a darker red. The cages were painted white and all had now been rebuilt from the earlier versions.

The more abundant photos have also given us a good look at the street parade. A semi was used to carry the big show band while the clown band rode a decorated straight chassis truck. No photo has turned up picturing the sideshow band in parade. Cages were of the two and three den variety and were mounted on a straight bed chassis. The air calliope was the same as pictured in earlier years. In addition to the motor units there were a number of mounted



Photo No. 3 — Semi No. 35 with big show band in Barnett Bros. street parade, Fond du Lac, Wis. July 4, 1934. Pfening Collection.

people, several small vehicles pulled by donkeys or ponies, and a line of 9 elephants, which all together gave Barnett Bros. an outstanding parade for a show of its size. It is believed the one or two small pony drawn cages the show had carried since its beginning had now been retired. Walter Rogers recently said that Barnett was the first motorized show to load small wagon type cages crosswise on trucks. Although it is not definite the show possibly had five cages in 1934, the number it is known to have had in 1935. The fifth cage in all probability replaced the former pony drawn vehicles.

The show opened its seventh season in York, S. C., April 6, 1934. It was not until a few weeks later that The Billboard reviewed the performance but for the most part the program was the same as on opening day. The show moved the next day into North Carolina with first stand coming at Gastonia. Other towns included Charlotte, Salisbury, High Point, and Winston-Salem and then it was into Virginia for a single date at Pulaski, April 13. West Virginia was next with first date at Bluefield. The show played virtually all of the larger cities in the state including Beckley, Charleston, Parkersburg, and Clarksburg, all of which would see competition from other shows. This area was prime early spring territory for many circuses. After Morgantown on April 24 Barnett moved into Pennsylvania to play Waynesburg and Washington, then back to Wheeling, W. Va. and on into Ohio with first stand coming at Steubenville.

April 30 at East Liverpool, Ohio was a historic day for the Ray Rogers organization, as Harry Carey, well known and popular western movie star, joined the show with a 12 week contract in which he was to appear in the main performance as well as in the wild west aftershow. Carey would be the first of several nationally known cowboy movie stars who would be signed by Rogers to become featured attractions with his circus. Carey, now 56, had been seen in literally scores of movies since he first got into motion pictures in 1911. Primarily he had appeared in western type movies, however he had re-

cently played his greatest role ever in *Trader Horn*, an outstanding jungle adventure picture which had been filmed on location in Africa. There was no community in the country which wasn't familiar with *Trader Horn* and Harry Carey. He became a great asset to the performance and to the ticket wagon as well. A special litho advertising Harry Carey, the star of *Trader Horn*, was used and the Carey name was prominent on the show's date sheets.

The Billboard sent a reporter to visit the show in East Liverpool and he wrote that the show had a straw house at one performance and had found Ohio business in general to be very good. The report said the show was using 60 vehicles in all, which included regular trucks, semi trailers, trailers, and individually owned automobiles. A dozen trucks were said to be used in the

Photo No. 2 — Bette Leonard, Eddie Allen and elephant, Della, on Barnett Bros. lot, season of 1934. Pfening Collection.

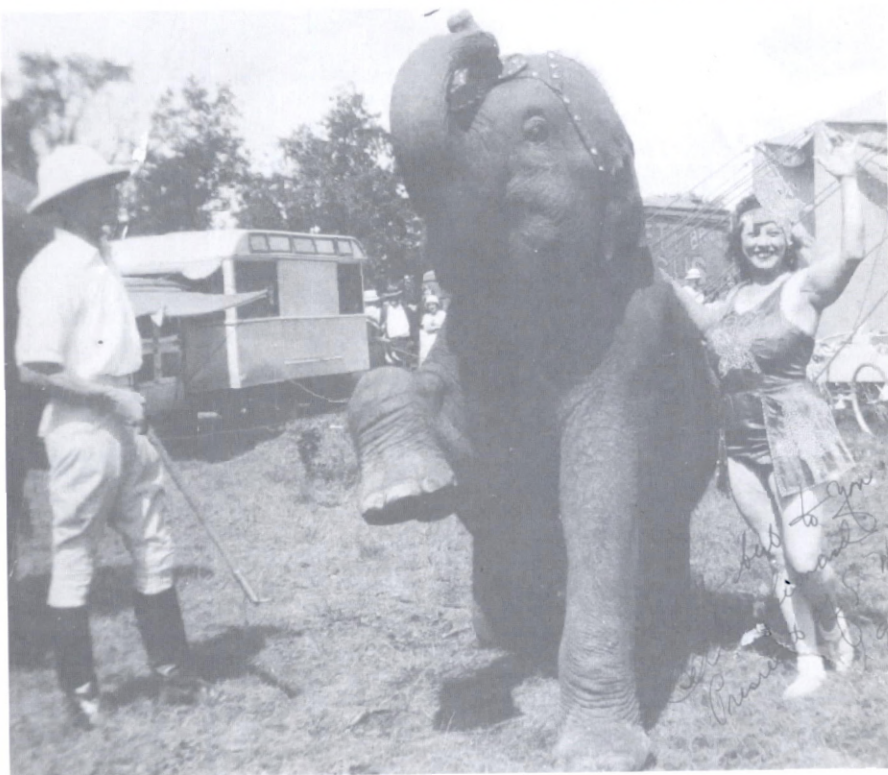


Photo No. 4 — Cage No. 65 (closed) in Barnett Bros. street parade, Fond du Lac, Wis. July 4, 1934. Pfening Collection.

daily street parade. The show's big top was a 100 ft. round with three 40 ft. middles, the menagerie a 75 ft. round with three 30's, and sideshow, a 60 with three 20's. Canvas was said to have been new last August.

The staff was as follows: Ray Rogers, manager; William Hamilton, business manager; Oscar Wyley, general agent; Vestal Pruitt, advance car manager; R. D. Thatcher, contracting agent; Howard Langs, advertising contracting press; G. C. Meikle, treasurer; George Holland, superintendent; Frank McKee, boss properties; Robert Newell, master of transportation; F. C. Walker, boss canvasman; Alex (Deacon) McIntosh, master mechanic; Tommy Burns, equestrian director; Eddie Allen, supt. of elephants; Dan Hansen, supt. animals; Walter Rogers, in charge of front door and

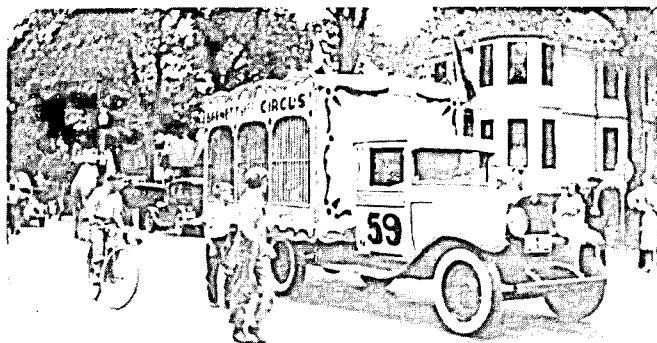


Photo No. 5 — Cage No. 29 in Barnett Bros. parade, Fond du Lac, Wis. July 4, 1934. Pfening Collection.

purchasing agent; Ralph Cautin, steward and in charge of seats, and Ira Haynes, bandmaster with 12 pieces, including Gene Morse on baritone.

Leon Bennett was sideshow manager and used nine acts, including Archie Blue's Carolina Minstrels, and Harry Carey's horse and saddle.

The 1934 performance was as follows:

1. Tournament, Minnie Goodwin, prima donna. Appearance of Harry Carey.
2. Acrobatic duo in center ring.
3. Leaps with a dozen participants, featuring George Hudder's leap over three elephants.
4. Ring 1, one elephant worked by Tommy Burns.
Ring 3, one elephant worked by Bette Leonard (Author's note: Bette is well known to CHS members, as she served several terms as president of the society).
5. Ring 1, Double trapeze, The Lakes.
Ring 2, Single trapeze, Charlie Krebs.
Ring 3, Double trapeze, The LaVines.
6. Foot slide, Florence McIntosh.
7. Liberty Horses (8) worked by Ray House in center ring.
8. Swinging Ladders.
Ring 1, Miss White.
Ring 2, Miss Rogers (Helene).
Ring 3, Miss McKee.
9. Clown band conducted by Ed Raymond.
10. High wire act, Rogers Sisters, assisted by Georgie Lake.
11. Clowns.
12. Second Harry Carey entry.
13. Ring 2, Balancing perch, LaVines, also swinging perch, The Lakes.
14. Clown walkaround, also on track Johnny White's leaping greyhounds.
15. Ring 1, Comedy acrobats, Coriell Family in routines of tumbling, including ringley ensemble.
Ring 2, Table Spin, Verne Coriell.
Ring 3, Comedy juggling, Coriell Family.
16. Center Ring, Rogers Sisters Riding Act, with Howard Bryant doing comedy.
17. Iron Jaw with Misses White, Lake, LaVine.

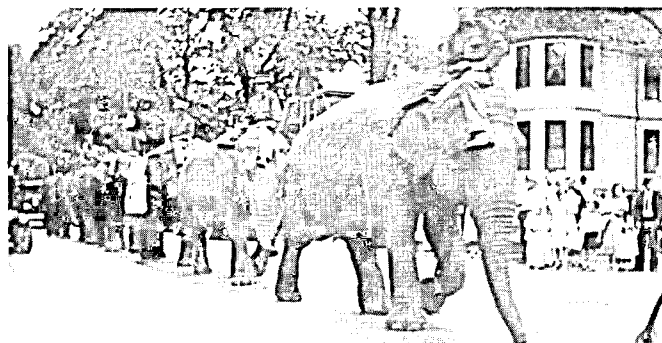


Photo No. 6—Nine elephants in Barnett Bros. street parade, Fond du Lac, Wis. July 4, 1934. Pfening Collection.

18. Menage act, two horses and riders in the end rings.

19. Elephant act in center ring. Five under direction of Eddie Allen and Jean Fisher. (Reviewer's note: "They are formerly the 101 Ranch elephants and act is high spot of the performance").

20. Bucking Mule with Johnny White directing.

21. Verne Coriell's head slide.

22. Flying Lesters (3 people) aerial casting act.

Harry Carey served as master of ceremonies for the wild west concert which was put on by Texas Ted Lewis and his troupe of 12. Iza LaBird was producing clown with a total of 8 joeys on the show.

A final note said that the show had experienced very bad weather so far but it was hoped it would improve.

Leaving East Liverpool the show continued in Ohio playing Canton, Alliance, and Youngstown. Russell Bros. was also playing in the area and the trucks of both shows passed thru Youngstown within an hour of each other.

Moving eastward Barnett went back into Pennsylvania and was at Sharon on May 4, followed by New Castle. Two more weeks in the Keystone State were played with final stand at Meadville, May 19. Back into Ohio at Niles the show also played Ravenna, Cuyahoga Falls, Elyria, Fremont, and Fostoria before moving into Michigan at Adrian on May 28.

The trade publications were silent on Barnett activities during the next few weeks while the show was in Michigan mentioning only that one of the elephant men, John Morrison, was injured in Lansing, June 6, when the bull on which he was riding in the street parade became frightened and he was thrown to the ground. The June 30, 1934 Billboard ran a photo of Harry Carey and William Hamilton on the Barnett lot but unfortunately it is not of sufficient quality to reproduce.

Elgin, Illinois, July 13, saw two unfortunate accidents occur. Mrs. Josephine Rogers, wife of the show's principal owner, fell and broke her ankle and Mrs. Amelia Lake Mosser was seriously injured when she fell during the trapeze act in which she worked with her husband, Floyd. She received a fracture of the pelvis and numerous bruises and was expected to remain in the hospital for five or six weeks. While out her act was

performed by her son, Georgie. At Joliet the next day the show reduced admission prices for reserve seats from 50 to 25 cents and to 10 cents for the wild west aftershow. As will be later mentioned Rogers said that business after July 1 took a sharp dip downward and evidently this was a move designed to generate more revenue.

Barnett was at Aurora, June 15, and then played Ottawa and Moline before going into Iowa for stands at Clinton, Davenport, Muscatine, Burlington, Ottumwa, Oskaloosa, Des Moines, Marshalltown, Newton, Cedar Rapids, and Dubuque. All of this was new territory for the show but it went back into Illinois to play Rockford, July 2, and then moved into Wisconsin with first date coming at Janesville the next day. Other Wisconsin stands included Fond du Lac, Appleton, Manitowoc, Sheboygan, Racine, and Kenosha, and then Barnett moved back into Illinois for the third time and played Waukegan, July 13.

Following Illinois the show went into Indiana and appeared at Goshen, Kokomo, Muncie, and Richmond. Harry Carey's twelve weeks contract was up at Hamilton, Ohio, 21, and he then left for the West Coast where he was scheduled to play in four motion pictures. Carey had been popular with both audiences and those on the show. Connie Rogers Gatlin recalled recently how well liked Carey was and that she and his son had a lot of fun together that summer.

Ira Haynes, bandleader, got word of the death of his wife in Indiana while the show was playing Chillicothe, Ohio on July 23. He left to attend to funeral arrangements and was away from the show for a couple of weeks. Mrs. Haynes was never in show business and remained at their home in Decatur, Indiana while her husband was on the road during the season.

After six Ohio stands the show went into Kentucky to play Ashland, July 28, and then into West Virginia for dates at Huntington, Logan, and Williamson. Back into Kentucky at Pikeville, August 2, the show remained in the state for twelve stands and while there Mrs. Amelia Lake Mosser returned to the show to accompany her husband but she was unable to perform for the

PHOTO SUPPLEMENT, BARNETT BROS. CIRCUS SEASON OF 1931

This fine set of photos taken inside the Barnett Bros. Circus big top during a performance of the 1931 season turned up after Part II of the Ray W. Rogers article which covered that season had already been run, so they are being used here in this photo supplement. All are from the Pfening Collection.



Photo No. 1 — Ray O'Day on stilts leading the opening spec around the hippodrome track. Note grandstand chairs in foreground.



Photo No. 2 — Spec coming around the hippodrome track. Note on right the sideshow band which is marching immediately behind the big show band. This was a rather uncommon practice and few shows, if any, did it regularly.



Photo No. 3 — Horses, performers, and elephants moving around the hippodrome track in the opening spec.

Photo No. 4 — Conclusion of the opening spec. Note per-



formers and elephant with (probably) prima donna on top in center ring. Also note big show band in rear has mounted bandstand while sideshow band stands at left.



Photo No. 5 — Liberty act in center ring. Note starbacks used on short side grandstand in background.

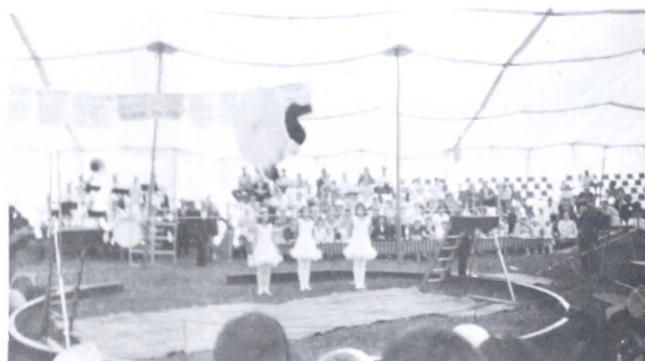


Photo No. 6 — Ray Goody doing backward somersault on tight wire in center ring with the three ladies of the act in rear. Note advertising banners hanging above bandstand.

rest of the season on account of her injuries received at Elgin, Ill.

For the remainder of the season little or nothing appeared in The Billboard other than the route which took the show into Tennessee at Clarksville, August 16. Additional Tennessee stands came at Springfield, Nashville, Murfreesboro, Shelbyville, and Pulaski, and then it headed into the deep south entering Alabama August 23 at Florence with Decatur, Athens, Cullman, and Gadsden to follow. Moving into Georgia the show played Rome, Cedartown, Cartersville and was in Griffin on September 1. Back into Alabama September 10 at Montgomery the show played across the southern part of the state and went into Mississippi September 17 at Pascagula. Eleven Mississippi stands were played before the show moved into Louisiana where it would remain until the nineteen day tour ended October 18 at Amite.

Moving eastward Barnett came back into Mississippi at Tylertown and was still in the state when the route becomes "lost" after Pontotoc, October 27. It is believed to have moved rapidly eastward and possibly got fairly close to the York quarters before cutting down as customary before the late fall and winter tour began, however, this is only an assumption as the only definite information we have is that the reduced show entered Florida on November 16 for the winter season and was at Monticello on November 24. The five 101 Ranch elephants were left in York quarters along with other equipment not needed for the smaller show. L. J. Bolt, who had the banners, closed after the regular tour and told The Billboard the show had a nice season.

The Dec. 1, 1934 Billboard said the show had been out for 3 4 weeks, been in 16 states, and intended to stay out in Florida until February. Rogers said the season as a whole had not been bad but indicated business fell off considerably after July 1. William Hamilton said he had recently visited the Famous Robbins Circus owned by James Heron and reported that business had been good with that show. Business in general for all circuses in 1934 was the best

since the 1929 pre-depression days and despite Rogers rather casual evaluation it is believed 1934 had been the best season in several years.

No closing date for the show was ever reported in the trade publications. Possibly the show did stay out until February as it did the year before but it is believed the tour ended sometime around the first of the year after which it moved into its York, S.C. quarters to await the next season.

The 1935 Season

In January 1935 Rogers purchased William Hamilton's interest in the Barnett Bros. Circus. According to the Feb. 2, 1935 Billboard Hamilton's interest was two-fifths but Walter Rogers recently said that Hamilton owned only one-fourth of the show at the time his father bought him out. Walter also said he didn't know how the settlement with Hamilton was made nor the amount involved. He remarked that his father's nature was to keep all of his many financial deals to himself and that no one other than the parties involved were informed of the details. In all probability Rogers gave Hamilton a single lump sum payment and initiated the move himself to get Hamilton out of the show. Very little is heard from Hamilton after he left the Rogers organization. A few years later The Billboard reported that he was operating a series of bingo games in New York.

With the departure of Hamilton J. A. Fox became the second most important man around the Barnett show, although Rogers was the sole owner of the circus. Fox had the privileges, handled all concessions, and his name was often listed in the show's various "want" ads in the trade publications as the official with the show to contact. For example in the Feb. 2, 1935 Billboard Fox in behalf of Barnett Bros. Circus advertised as wanting for the coming season, "Young girls who can sing and dance. Strong freaks for the sideshow, Wild West people etc." Fox also quite often ran ads wanting people for the various concessions he operated on the show. In the official roster run in The Billboard each year Fox would be given different titles at times and sometimes his name wouldn't appear at all and someone else would be fronted for him, but in any event J. A. Fox was an important figure

from beginning to end with the Ray Rogers show.

In the early winter months of 1935 what plans Rogers may have had, if any, for renting the five 101 Ranch elephants for another season were ended when the Ranch trustees sold the animals outright to the new 35 car Cole Bros.-Clyde Beatty Circus which Jess Adkins and Zack Terrell were framing in Rochester, Indiana. Eddie Allen also went to the Cole show as superintendent of elephants. With the departure of the five Ranch bulls from York there remained only Rogers' original four, Junie, Della, Frieda, and Alice to tour with Barnett Bros. in 1935.

During the week of February 18 Rogers furnished several acts for the Grotto Circus at Knoxville, Tenn.

The March 2, 1935 Billboard broke the news about Rogers' plans for enlarging the Barnett show for the coming season. The article stated that 9 new trucks had been purchased and that the show would be the largest in its history with a new 120 ft. round big top with three 40 ft. middles. The new top would have additional seating and would require two rows of quarter poles. It was also stated there would be a new and larger marquee and that all trucks and equipment would be painted and redecorated. A further note said the show would have a larger and more elaborate street parade. The new menagerie top was also the largest in the show's history, a 75 ft. round with one 40 and two 30 ft. middles. The sideshow is believed to have been the same size as before, a 60 ft. round with three 20's.

Several new faces appeared in the official 1935 Barnett Bros. staff roster which read as follows:

Ray W. Rogers, manager; G. S. Meikle, treasurer; William Moore, legal adjuster; George Feinstein, supt. of front door; Ralph Cautin, supt. of tickets; Charles Houser, lot supt.; Melvin Hollis, equestrian director; Tommy Burns, supt. of elephants; Roy House, supt. ring stock; D. Danson, supt. menagerie; William Smith, supt. properties; Alex D. McIntosh, supt. transportation; Ira Haynes, musician director; Mose Becker,

Photo No. 8 — Sideshow bannerline on Barnett Bros. lot at Janesville, Wis. July 3, 1934. Pfening Collection.

Photo No. 7 — Clown band riding tab-leau truck No. 44 in Barnett Bros. street parade, Don du Lac, Wis. July 4, 1934. Pfening Collection.

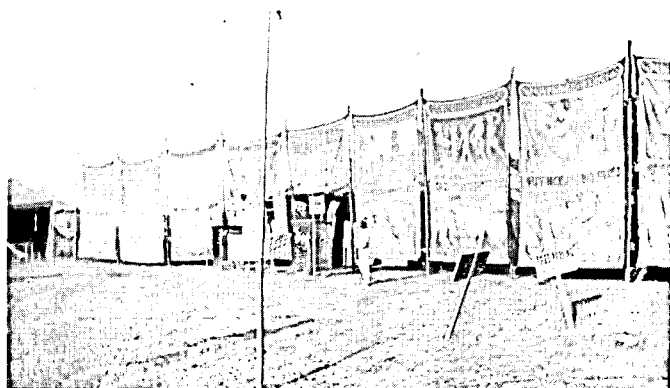
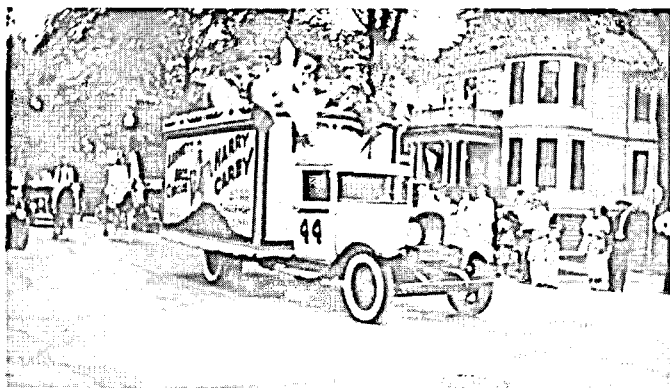




Photo No. 9 — Barnett Bros, big top on lot at Janesville, Wis. July 3, 1943. Pfening Collection.

privileges; E. Brandon, chief electrician; Guy Coddings, steward; Walter A. Rogers, announcer; Dr. E. R. Johnson, in charge of medical clinic; William DeBarrie, manager of sideshow with 18 platforms; Archie Blue, had 10 piece sideshow band and minstrels; and Oscar Wiley, general agent in charge of advance with force of 15.

Barnett Bros. opened its 8th season at York, S. C., April 8, 1935. This year a Bill-board reporter was sent to cover the opening and he reported in the April 20, 1935 issue that Barnett Bros. with its largest big top ever opened in York to an attendance much larger than in previous years. Local stores and schools were closed and the town declared a holiday. The reporter was impressed with the show's physical equipment and rapid growth and wrote that two years ago the show had only 125 employees but this year 234 were being fed in the cook-house. He also said that during the latter part of last season and during the winter 26 new trucks had been purchased. (Note: this of course in all probability was an exaggeration, however the show had vastly improved its motor equipment and was sporting many new or rebuilt vehicles). Notes in the review mentioned that Melvin (Pinkey) Hollis was equestrian director and the opening spec was entitled, "Festival in Spain". Feature acts of the strongest Barnett program in history were the Flying Lesters, a four people casting act; Knight Family of six; Sheik Ali Pash's Tumbling Arabs, and Melvin Hollis' riding troupe. Colorful costumes were created by Mrs. Josephine Rogers, wife of the owner for the spec and a special musical score was written by bandmaster Ira Haynes. A troupe of dancers and the singing of Jean Williams were highlights of the spec. Iza LaBird was producing clown and clown alley listed Albert White, Tom Thornton, Ed Raymond, Harold Hall, Charlie LaBird, Albert Powell, A. J. Knarr, Georgie Karl, Jim Arnesen, Barney Arnesen, Leonard Hill, Serle Simmons, Charles Rainer, and Harry Dokes. Ira Haynes band of 12 pieces was seated on an elevated platform near a new sound amplifying system.

The opening performance was as follows:

1. Grand tournament and spectacle, "Festival in Spain".
2. Clown chase (all clowns).
3. Comedy acrobatic troupes in all three rings.
4. Foot slides by Flo McIntosh and Pat Knight.
5. Leaping greyhounds on the track presented by Roy House.
6. Double trapeze numbers.
Ring 1 — The Lakes
Ring 2 — The LeVines
Ring 3 — Cloud swing by Grace McGee
7. Concert announcement, Texas Ted Lewis and his cowboys and cowgirls.
8. Elephants in all rings presented by Capt. Tommy Burns and worked in Ring 1 by Lorraine Knight, in center by Katherine Horsburgh, and in Ring 2 by Norma Rogers.
9. Riding Act.
Ring 1 — Bessie Hollis
Ring 3 — Melvin Hollis
10. Clown baseball number.
11. The Knight Family, six people, wire act.
12. Swinging ladder number with Misses Lake, McGee, Knight, Clark, Benjamin, Morrisson, Helene Rogers, Thomas, and Zocco.
13. Twelve horse liberty act presented by Roy House.
14. Muscle grinds.
Ring 1 — Miss Lake
Ring 2 — Bessie Hollis
15. Knight Troupe acrobatic number in center ring featuring Paul Knight in triple somersault to chair.
16. Barnett Bros. elephants in center ring presented by Tommy Burns and worked by Helene Rogers.
17. Second concert announcement.
18. Cuccia Brothers, on ground bars in center ring.
19. Clown number.
20. Barnett Bros. menage number with Roy House, Flo McIntosh, Helene Rogers, Norma Rogers, Lorraine Knight, Grace McGee, and misses Wynne and Benjamin.
21. Clown band featuring Flo White, dancer.
22. Perch number.
Ring 1 — Emma Zocco
Ring 2 — The LeVines



Photo No. 10 — Semi No. 20 with stock tethered at side, Barnett Bros, lot, Janesville, Wis. July 3, 1934. Pfening Collection.

- Ring 3 — Miss Lake
23. Comedy Riding Act featuring Melvin Hollis assisted by Bessie Hollis, Pat Knight.
24. Iron jaw number.
Ring 1 — Miss Lake
Ring 2 — Miss LeVine
Ring 3 — Miss Huntington
25. Sheik Ali Pash's troupe of 12 tumblers in all rings and on the track.
26. Lester Thomas and the Flying Lesters, casting act.

Unfortunately the weather on opening day was unfavorable. The fine crowd attending the show cheered Ray Rogers, who was now faced with the biggest daily nut since he went into show business. He had a big motorized show and a good one.

Reports of the initial street parade said there were 34 mounted people and 9 new parade tableau vehicles had been added. Both of these numbers are somewhat exaggerated. Definitely there were several new trucks and semis now carried all three bands, big show, sideshow, and clown. I have carefully gone over the fine movie Roger Boyd has sold in recent years of the Barnett Bros. street parade and on the lot at Binghamton, N. Y., May 21, 1935 and have come up with this reasonably correct parade order of the march given that day. It is as follows:

1. Two mounted flag girls.
2. Two other girls mounted.
3. Semi, with big show band. (Semi has large lettering and pictorials on the sides).
4. Tandem horse team (2). Horses from riding act are used.
5. Cage truck. (All cages are on straight bed chassis).
6. Two mounted people.
7. Cage truck.
8. Chariot pulled by two horses.
9. Semi, with clown band.
10. Cage truck.
11. Chariot pulled by one horse.
12. January cart. (Donkey with clown driver)
13. Cage truck.
14. Semi, with sideshow band.
15. Six mounted cowboys and cowgirls.



Photo No. 11 — Semi on Barnett Bros. lot, Janesville, Wis. July 3, 1934. Pfening Collection.

16. Clown riding donkey.
17. Tableau truck (straight bed chassis) with performers on top.
18. Cage truck. (closed)
19. One dromedary.
20. Four elephants.
21. Clown on stilts.
22. Air calliope (straight bed truck).

Since 1935 turned out to be the last season for Barnett street parades and the show was at its peak size it is interesting to note that the big show band always remained as a single unit in the parade and was not split into two separate smaller bands as was customary with many shows for parade purposes.

One of those answering J.A. Fox's ads to join the concession department in 1935 was well known CHS member Charlie Campbell, who since then has served with many a show. Charlie went to work for Fox on the Barnett show that year and remained thru the 1937 season as a candy butcher. I recently asked Charlie to tell us about Fox and his privileges on the Barnett Bros. Circus. He said Fox as superintendent of concessions was in complete charge of the department. He hired his own people and ran his own show so to speak. What financial arrangement he had made with Rogers is not known but is assumed to have been for normal percentages. I specifically asked Charlie about any grift which may have existed. He said Fox did have both the shell game and three card monte in the sideshow as well as cooch dancers with blowoff. Two men known as the Shell brothers worked the games. However, neither the connection, nor other rackets were in evidence on the show. Rogers ran a good show and dealt cleanly with both his employees and the public. Fox was a good man also but merely kept a few games available for any sporting gentlemen who wanted to try their luck.

For the 1935 season the Barnett show used the services of Circus Magazine, Wild West, and Animal Review, a nice little 6 x 9 publication printed in New York City on good quality paper. This booklet served as a printed program for a number of circuses and carnivals, including in addition to Barnett, Seils-Sterling, Lewis Bros. and others.



Photo No. 12 — Ticket truck on Barnett Bros. lot, Janesville, Wis. July 3, 1934. Pfening Collection.

Each show in addition to having its program listed had a number of photographs and several pages of press type copy telling about its features. All of the various show's copy was printed together in a single booklet which sold for 10 cents. Rogers also used the services of Circus Magazine for the 1936 and 1937 seasons. Unfortunately the programs are not very detailed and lack considerable information requiring the researcher to look to The Billboard reviews for a more complete picture of the performance.

Barnett always put up a goodly amount of colorful billing paper but 1935 saw billing at its peak. A good example of the tremendous spread of paper put up that season is pictured here and also the Roger Boyd movie shows entire building walls and huge fences covered with large 24 sheets.

Following the York opener the show next played Hickory and Winston-Salem, North Carolina, and then made a Sunday jump across Virginia and had its canvas ready to go in Bluefield, W. Va. on April 12. Repeating almost the same route as a year ago the show played Beckley, Charleston, Parkersburg, Clarksburg, Elkins, Grafton, Fairmount, and Morgantown. The show

was the first to play Fairmount in three years but had to pass up Charleston, April 16 due to the weather. It pulled into Charleston and found it had snowed all night and the lot was completely under water so the show moved on to the next stand at Parkersburg. Again repeating the 1934 route almost to the day the show went into Pennsylvania to play Uniontown and Washington, then back into West Virginia for Wheeling, and then on to Ohio at Steubenville, April 27.

East Liverpool, Ohio saw the show on April 29, then it was back into Pennsylvania at Sharon. Barnett had routed so as to be first into the upper Ohio Valley which was in far better shape industrially than a year ago with many plants working at capacity.

The show got another good writeup in the May 4, 1935 Billboard with a reporter giving it the "once-over" for the second time so far in the season at the E. Liverpool stand. The story told of a great billing spread the show had and said that through the cooperation of Bill Bridges, operator of Ceramic Billposting Co. Barnett had landed the entire side of a block long warehouse along the Ohio River. The billing stand was visible to thousands of motorists traveling the bridge between E. Liverpool and Chester, W. Va. Ray Rogers said it was one of the greatest spreads put up by the

Photo No. 14 — Huge Barnett Bros. billing stand, East Liverpool, Ohio, April 29, 1935. Ray Rogers said this was one of the largest billing stands the show had done in many years. Pfening Collection.



billing crew in several years. A final note said that Ira Haynes was in his fourth season as bandmaster of Barnett and had put in 41 seasons in show business. It was stated the show had a new band sleeper which had three compartments, sitting room, and clothes closet for each compartment.

Competition for the circus dollar was keen in 1935. There were now four railroad shows (only 3 in 1933 and 1934) — Ringling-Barnum; Hagenbeck-Wallace-Forepaugh-Sells; Cole Bros.-Clyde Beatty, and Al G. Barnes, and fully a dozen strong motorized shows headed by Downie Bros., Barnett Bros., Tom Mix, Lewis Bros., Russell Bros., Seils-Sterling, etc. While playing in the Pittsburgh area early in the season Barnett got a good dose of what could be expected during the year as other shows also making stands in the area were Hagenbeck - Wallace - Forepaugh - Sells, Downie Bros. and Cole Bros.-Clyde Beatty. Circus paper was up everywhere.

May 1 saw Barnett at Warren, Ohio, then fifteen stands in Pennsylvania followed beginning with Meadville and ending with Williamsport on May 18. Williamsport is a prime example of the circus wars of 1935 as it had four shows before the end of June — Gorman Bros., Barnett Bros., Cole-Beatty, and Hagenbeck-Wallace.

The May 25, 1935 Billboard stated that Barnett had a new big top ready since the freak weather it had encountered during much of the early spring dates had about ruined the old one. If and when this new top was put into use is not known to the author and there is doubt it ever was. Roger Boyd's movie shows the big top on the lot at Binghamton, N. Y. on May 21 in pretty bad shape with huge patches all over it giving evidence it had seen some rough weather. The show also ran an advertisement in the same issue, "Elephants Wanted. Will buy for cash, female elephants, and camels." Evidently Rogers missed his big herd of 9 the previous season and was in the market to build up the number again. Rogers' children say he always loved elephants and wanted just as many with his show as he could afford, a marked contrast to the attitude of Sam B. Dill when he owned a motorized show, saying he wanted

only one "because they all look alike anyway".

Leaving Pennsylvania Barnett went into New York at Elmira and played a total of 11 stands before going into New England at Rutland, Vt. on June 1. For the next two weeks the show played stands in Vermont, New Hampshire, and Massachusetts. There were many truck shows in New England at the time. These included Downie Bros., Hunt's, Kay Bros., and Barnett, all of which were within 50 miles of Boston at the same time. A spirit of harmony existed among the show's managers as The Billboard noted there had been very little direct opposition and all were reporting very satisfactory business. The shows seemed to be drawn together in a spirit of mutual protectiveness against several newly enacted prohibitive truck laws in most of the New England states. These had become a serious factor. They dealt with registrations, fees, weights, safety devices, driver's licenses, convoy prohibitions etc. Although the new laws were dreaded at first, in time motorized shows learned to live with them.

Barnett although first in at some towns on its New England route, followed other shows into both Leominster and Fitchburg, Mass. At Fitchburg, June 15, a terrific downpour hit just as the matinee was ready to begin and this kept many patrons away. At night the lot dried up and there was a three-fourths house. Visitors to the show in the area included Charles Sparks and Mr. and Mrs. Charles Hunt.

Leaving New England the show was back in New York playing Penn Yann, June 24, followed by Bath, and Wellsville, and then it moved into Pennsylvania at Bradford, June 27. After a short stay in the Keystone State Barnett went into Ohio for dates at Ashtabula, Elyria, and Port Clinton and then it visited Michigan with first stand coming at Monroe, July 5. While in Ohio Rogers told The Billboard that his show had been doing nicely in the east and now was readed for Michigan, Indiana, and other midwestern dates. He also said that some Canadian dates were likely later in

the summer. How serious Rogers was about playing stands in the Dominion, something he hadn't done since 1929, I don't know, but in any event it never came about. In all probability Rogers preferred to stay away from the maze of Canadian truck regulations as did Downie Bros. and other U. S. based motorized shows.

Ten Michigan stands were played and then the show moved into Indiana for dates at Michigan City and Hammond, and afterwards went into Illinois with first engagement coming at Harvey, July 19.

While in this area Gordon Potter caught the show and notes he took said the show had five cage trucks, one camel, and four elephants. It had a four pole big top with 40 ft. middles. Chairs were 7 rows high and blues 12 high.

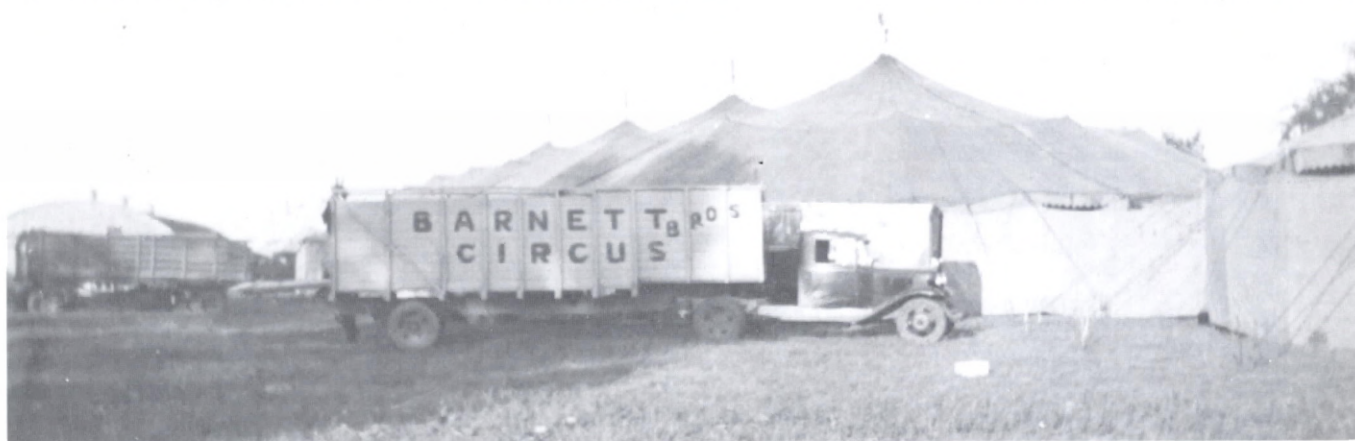
Other Illinois stands were at Streator, Peoria, Springfield, Decatur, Urbana, Bloomington, Lincoln, Canton, and Quincy. At Lincoln, July 26, bandmaster Ira Haynes was hospitalized but was able to return to the show within a few weeks.

The show moved on to Missouri, July 29, at Hannibal. Very little appeared in The Billboard while the show was in this region. The few reports said that Allen and Lorraine Knight were injured in an auto accident with Allen receiving a broken shoulder and his wife lost a tooth when thrown against the windshield. J. B. Swofford had recently closed as advance agent with the show after serving 20 weeks of the season.

Other Missouri stands were at Mexico, Columbia, Booneville, Jefferson City, and Washington, and then the show moved back into Illinois where it played Belleville, East St. Louis, Alton, Granite City, Collinsville, Centralia, and Salem.

The show next moved on a Sunday to a lot in Flora, Illinois where performances were scheduled for Monday, August 12. While at Flora, Rogers greatly reduced the size of the show. He sent several trucks loaded with the big top, some seats, and excess equipment back to York quarters. The former menagerie top, a 75 ft. round with one 40 and two 30 ft. middles became the big top where the performance would be given and cages and other animals were placed in the sideshow. Rogers said that the season overall had not been very good and

Photo No. 13 — Semi and big top on Barnett Bros. lot, Janesville, Wis. July 3, 1934. Pfening Collection.



it was necessary to reduce the nut and go with a smaller show. He further elaborated that Illinois had not been good except in a few spots, some around St. Louis being okay, but Missouri in general was terrible. Rogers said that Oscar Wiley was now doing all the contracting himself. Other reports said that the sideshow bannerline had been freshly painted and that the remaining canvas looked like new, which if true, may have meant the show had added some new canvas during the season to replace that battered in the early spring storms.

Leaving Flora the smaller show played Lawrenceville, Ill. the next day then moved into Indiana for stands at Vincennes, Washington, Bedford, New Albany, Jeffersonville, Mt. Vernon, and Lawrenceville. The show went next into Ohio with first date at Miamisburg followed with Reading, August 23, in the Cincinnati area where the Billboard sent a reporter to look over and review the smaller Barnett Bros. show. There was a light matinee and the night house was almost filled. The report said that business hadn't been too good this season. It said 47 motor units including privately owned autos were on the show and that street parades were still being given. The reviewer said that despite fact performance had been cut it was still good. Equestrian director was Melvin (Pinkey) Hollis, Ira Haynes had nine pieces in the band (a cut back here), Walter Rogers did the announcements, and Norma Knight was prima donna. As before the show was presented in three rings. The revised performance was as follows:

1. Tournament and opening spec.
2. Comedy acrobats by LaBird and Knarr, Ed Raymond, Albert Powell, and Simmons and Lewis.
3. Back foot slide, Pat Knight.
4. Double trapeze number (exceedingly fast), The Aerial Lakes.
5. Leaping greyhounds by Walter A. Rogers.
6. Elephants, one in each ring, presented by Tommy Burns, Ursaline McIntosh, and Pat Knight.
7. Comedy Riding Act by Pinkey and Bessie Hollis, Helene Rogers, Flo McIntosh, and Pat Knight.
8. Swinging ladders, Georgie Lake, Misses McIntosh and Morrison, with Norma Knight singing during the turns.
9. Clown baseball number.
10. Georgie Lake on the web and doing one-arm giant swings.
11. January act, Texas Ted Lewis.
12. Wire act, Pat Knight, Flo McIntosh, and Helene Rogers.
13. Liberty horses (8), worked by Tommy Burns.
14. Muscle grinds, Georgie Lake, and Bessie Hollis.
15. Acrobatic Knights, teeterboard act.
16. Elephants (3) worked in center ring by Helene Rogers.
17. Swinging perch, The Lakes.
18. Menage, one horse in each ring, ridden by Ursaline McIntosh, Flo McIntosh, and Winnie Morrison.



Photo No. 15 — Barnett Bros. semi No. 30, poles and stringers, season of 1935. Photo by William Koford (Albert Conover Collection).

20. Closing spec, (Indian Theme) Riders in all rings, with Norma Knight singing.

Clowns on the show included Iza LaBird, producing; John Knarr, Ed Raymond, Albert Powell, Harold Hall, Flo White, and Serle Simmons. The aftershow concert was headed by Texas Ted Lewis and his wild west contingent. The sideshow, managed by Charles LaBird, who did magic and ventriloquism, also had Vanney Gardner, sword ladder; Donald, punch; Dolly Eddy, sword box; Johnny Benjamin, Dolly Eddy, and Grace Berry, dancers, and Archie Blue's Dixie Minstrels of ten people.

Competition was still a fact of life in 1935 as also in the Cincy area at the same time as Barnett was Tom Mix and Downie Bros.

Barnett wasn't the only show which suffered a let down in business in mid-season 1935. Both Hagenbeck-Wallace-Forepaugh-Sells and Cole Bros.-Clyde Beatty cut five cars off their trains due to slackened business. Al G. Barnes' business was considerably off the 1934 pace and even Ringling-Barnum was finding the going rougher than the previous year.

After Lebanon, Ohio, August 24, the show did not carry its route in the trade publications or elsewhere for rest of the season and only bits and pieces of information appeared in The Billboard. The show was back in North Carolina in the early fall where Paul Conway, the show's attorney from Macon, Georgia spent his vacation with it. On October 15 the show played

Photo No. 16 — Barnett Bros. semi No. 45, horses, season of 1935. Photo by William Koford (Albert Conover Collection).



Thompson, Georgia and was the first show there in six years.

Since the show had already reduced considerably there was in all probability no further cuts for the late fall and winter tour as was customary. A report in the Oct. 26, 1935 Billboard said that Albert Powell was riding the mule cart on the show, and Ed Raymond, a clown, closed with it November 2 at Andalusia, Alabama.

In the meantime newly passed federal legislation gave the Interstate Commerce Commission power to regulate all trucks, to control dimensions, weight, speed, engine performance etc. and these new regulations caused concern among the nation's motorized show owners. The various shows which would be affected organized the Motorized Circus Owners and Agents Association and elected Charles Hunt, president, to deal with the situation. Rogers was a member of this new association and lent his weight to see that the motorized circuses would not be strangled in these new rules being enforced by government bureaucrats.

The Dec. 14, 1935 Billboard said that Barnett Bros. was now in the 36th week of the season playing in southern Florida. The show said that recent business in north Florida had been very good. The Barnett circus had seen spotty business in the east and midwest but planned to have its usual long season. The show closed for the season at New Smyrna, Fla. on December 21 and returned to York, S. C. quarters.

The Billboard in summing up the 1935 circus season said business was not up to the mark of 1934 and lay the blame largely to a great deal of cold and rainy weather in the spring but also a mid-season slump in areas of slow industrial activity hurt. Rogers had taken a financial beating for many weeks in mid summer but was smart enough showman to realize he had to quit fighting it with the large, heavy nutted (daily operating ex-



pense) show in the face of adverse business conditions in the area he was playing and go at it with a considerably smaller show. Rogers' ability to expand and contract in meeting rapidly changing business conditions place him as one of the best overall motorized circus operators of all time.

The 1936 Season

Walter Rogers was superintendent of construction work at the York quarters as the show readied for the new season. The Feb. 1, 1936 Billboard said that all departments were now in operation and mentioned that Walter Rogers had recently suffered the loss of two fingers while operating a planer at the show's quarters. Not too much information was printed in the trade publications in the winter of 1935-36 but a few reports said that the show had signed a two year agreement with the International Alliance of Billers and Billposters and that Howard Bryant and wife were working on a new riding act at quarters being assisted by Ted Lewis, Flo McIntosh, and Helene Rogers. Bryant also signed as producing clown. During the week of March 2 the Shrine Circus at Charleston, S. C. was held in a Barnett Bros. big top and acts and equipment for the show were furnished by Rogers. Ira Haynes' band provided the music and local sources reported a strong lineup of acts.

The Barnett people had close circus neighbors during the winter as the Walter L. Main Circus, a medium sized motorized show, was in quarters at nearby Rock Hill, S. C. The Main show opened its season in Rock Hill on April 9, two days after Barnett's opening in York.

Rogers decided that due to the uncertainty of weather and economic conditions but more than anything else his own weakened financial position he had best continue with the smaller show he had re-

Photo No. 17 — Performer's sleeper truck on Barnett Bros. lot, season of 1935. Photo by William Koford (Albert Conover Collection).

organized at Flora, Illinois the previous August. In all probability the same big top was used (or one of similar size), a 75 ft. round with one 40 and two 30 ft. middles and sideshow and menagerie combined into a 60 ft. round with three 20's. The performance was kept on par with a show of this size with the Coriell Family and the Kotch Brothers being new comers. In 1936 the show moved on a total of 34 trucks according to one reporter. This number should have included all vehicles used to transport it, including the advance, and privately owned automobiles and trailers. The show was considerably smaller than the one that went out from York in the spring of 1935. A major decision was to drop the daily street parade which had been a feature of the show since its beginning and was even retained after the cut-down last August. Traffic conditions were worsening all the time and the effort and strain placed on the show's personnel to make the parade was felt not to be reflected in that much additional revenue at the ticket wagon. The fact that other motorized shows were also dropping the parade no doubt was a strong factor in Rogers' decision. The large Tom Mix Circus had ceased parading in mid-season 1935 and Downie Bros. had announced plans to eliminate it for the coming season. Seils-Sterling and others had likewise quit parading. What vehicles Barnett was able to eliminate from the fleet by cancelling the parade is not known to the author but it seems the air calliope was

Photo No. 18 — Barnett Bros. semi No. 46, horses, season of 1935. Photo by William Koford (Albert Conover Collection).



taken off as it does not appear in photos after 1935. The large semis used for the bandwagons of course served a dual purpose of transporting equipment and were retained, however photos taken from now on picture them to be minus their parade type decorations, but they were neatly painted and lettered with the show's title. Color scheme after the elimination of street parades for practically all vehicles seem to be red with title in white. By 1936 lettering on the trucks was professionally done, a pleasant contrast from the rather amateurish paint job in some of the earlier years.

The situation of the five truck cages after 1935 is not known, but certainly some were carried in 1936, possibly all of them. The elephant herd in 1936 consisted of four, June, Della, Frieda, and Alice, no change from the previous year.

Barnett opened the 1936 season at York, S. C. on April 7, however the Billboard did not review the show until a few weeks later in the season. Moving the next day into North Carolina the show played Kannapolis and Winston-Salem and then went on to West Virginia with first stand coming at Vivian on April 11. Sticking to somewhat smaller towns than the previous year the show played Beckley, Hinton, Oak Hill, Gauley Bridge, Grantville, Spencer, and Parkersburg, before going into Ohio for Marietta on April 21. Then it was back into West Virginia for Paden City, Clarksburg, Grafton, and Fairmont. The May 2 Billboard said that many circuses were set for eastern Ohio but that Barnett beat the pack in and its date at Marietta was the earliest in the history of the Ohio Valley. Soon there would be coming Lewis Bros., Cole Bros. and several others. Getting in so early in the Spring was not without problems because at Marietta where the show had only fair business the weather was extremely bad and the day saw snow and sleet.

Going into Pennsylvania at Connellsville on April 27 Barnett also played Washington, Cannonsburg, and New Brighton before returning to Ohio on May 1 at East Liverpool. Business was good at Cannonsburg and Rogers told The Billboard he liked to term Barnett Bros. a "good little show that is pleasing". Rogers also mentioned that Cannonsburg had a fair matinee but a straw house at night, largest evening crowd in years. He said business was to be had whenever the weather was good. At Washington, Pa. schools were dismissed on circus day and both the weather and business was good.

On the return trip to Ohio The Billboard sent a reporter who covered the 1936 Barnett edition, Rogers' 9th, quite thoroughly. Rogers advised that the show was now 20-25 percent ahead of last years and that conditions were better. He said the only way he could account for the increase was that economic conditions were improved and that people again had money to spend for amusements. Rogers remarked the show had a lot of bad weather on the quick trip north and at Marietta, Ohio the snow tore the tops to shreds and snapped off



Photo No. 19 — Semi No. 63, chairs, on Barnett Bros. lot, season of 1935. Photo by William Koford (Albert Conover Collection).



Photo No. 20 — Barnett Bros, semi No. 64, light plant, season of 1935. Photo by William Koford (Albert Conover Collection).

some poles. Wind and rain at other stands added to the grief. Now with temperatures in the 80's on the return to eastern Ohio business was much better. Rogers advised his show was considerably smaller with seating capacity approximately 1100 less than the year before. The show's personnel was reduced by half as well as the executive staff. So far the show had been pricing its big show tickets at 25 cents tops but to be effective at Warren, Ohio, general admission would be upped to 35 cents with aftershow and sideshow 10 cents.

The 1936 program was as follows:

1. Grand Entry.
2. Double trapeze, featuring the Aerial Lakes.
3. Ted Lewis, announcement.
4. Foot slide, Pat Knight.
5. Single elephants in all three rings.
6. One arm swing.
7. Table rock, clown feature.
8. Riding act.
9. Muscle grind, featuring Pearl Harris and Vivienne White.
10. Trained liberty horses.
11. First concert announcement.
12. Comedy acrobats.
13. Bar act.
14. Iron jaw.
15. Coriell Family act.
16. Second concert announcement.
17. Clown number, featuring boxing and wrestling match.
18. Wire act, with Pat Knight, Helene Rogers Flo McIntosh, and Norma Knight.
19. Cloud swing.
20. Head balancing.
21. Menage act.
22. Trained elephants.
23. Head slide.
24. Indian spec, closing.

Included in the big show lineup were Pat (Polo) Knight, Aerial Lakes; Ursaline McIntosh, Helene Rogers, and Norma Knight who work the bulls; Vivienne White, Coriell Family (Verne, Vernell, Everett, Zoza, and Earl), Flo McIntosh, T. P. Lewis, Howard Bryant, Pearl Harris, LaBird brothers, Lewis brothers, Kotch brothers (Ben and Sam), Amelia Lake, and Norma Knight.

In clown alley were Howard Bryant, Iza and Charles LaBird, T. P. Lewis, Kotch brothers, and Walter Hoh, concert clown.

The performance ran for 80 minutes and was described as fast and entertaining. The Billboard reporter complimented the show's

great finish which included Verne Coriell's head slide and the Indian spec in which the entire company participated.

Texas Ted Lewis headed the wild west aftershow and Ira Haynes, bandleader had 11 pieces.

Sideshow attractions included Dixie Minstrels; Marionetts and magic, Charles LaBird; Madame Joan, mentalist; Geraldine-Gerald (half and half); Indian princess, Silver Fawn; Hindu swordbox, Dollita; sharpshooters and knife throwers, Arizona Gordon and Olivette; dancers, Grace Berry, Lucille Cautin, Dolly Eddy, and Johnny Benjamin.

The 1936 staff was as follows: Ray W. Rogers, manager; George Feinstein, secretary-treasurer; O. C. Cox, legal adjuster; Tommy Burns, equestrian and elephant director, and conductor of the big show program; Charles LaBird, sideshow manager; Ralph (Specs) Cautin, supt. of tickets; Jack Fox, concession manager; Mose Becher, privileges; Oscar Wiley, general agent; Vestal Pruitt, car manager; Virgil Pruitt, boss billposter; O'Dell Zimmerman, supt. of ushers; Alex D. McIntosh, supt. equipment; Walter A. Rogers, announcer; C. Brandon, chief electrician; Walter Hohn, inside tickets, and Keller Pressley, doorman.

A final Billboard note quoted Rogers as saying new big top canvas was expected about the middle of the month.

Lisbon, Ohio gave the show surprisingly good business and Warren was another big day. The show then returned to Pennsylvania at New Castle, May 5, with many, many stands in the Keystone state to come. Stands at Sharon, Meadville, Titusville, and Oil City finished out the week of May 4-10 and the week of May 11-16 saw the show at Franklin, Butler, Tarantum, Arnold, Greensburg, and Donora. The show did not leave the state throughout the month of May and June.

Rogers and his family visited Cole Bros. at Youngstown, Ohio and was quoted that Barnett's business continued highly satisfactory in western Pennsylvania and he stated that there had been only two losing stands in almost a month in that state.

Many other shows were playing in Pennsylvania but Barnett's extensive stay enabled the show to do selective routing and was first in at many spots including Jeanette, June 27. On July 2 the show played Morgantown, W. Va. but it was back into Pennsylvania the next day where it would remain on through the month of July and early August. Barnett was now playing many sponsored dates such as the one at Monongahela on July 7 where it was the

first show of the season and was sponsored by the Police Department.

The July 25, 1936 Billboard said that Barnett had been circling Pittsburgh territory for two months, playing all available towns. It said the route for the last two weeks had given the show some of the shortest jumps on record, some only a few miles long. The extreme heat for the past week had hurt business somewhat and was termed as no business stimulant but some dates had turned out okay considering the weather. The summer of 1936 has been termed the hottest on record and although Barnett didn't venture out into the mid-west where several states saw the peak that summer of the great dust bowl of the 1930's, the weather was extremely hot in Pennsylvania as it was in most of the country and consequently the show suffered at the box office especially at the matinees where the heat under the big top was often almost unbearable. Belle Vernon, Pa. on July 9 was cancelled due to heat. Workers were unable to drive stakes on the lot as the lack of rain and record breaking temperature had turned the lot into a rock like surface.

Barnett made a jump of only seven blocks from Praddock, Pa. July 16 to Rankin, Pa. where it set up on the car barn lot.

The route for the week of July 20-25 saw the show playing Elwood City, Aliquippa, Carnegie, Elizabeth, McDonald, and Etna, all in Pennsylvania. The stand at Etna, July 25, was the last route carried in the Billboard, however, from various accounts in that publication we are able to fairly well trace the show's movements for the remainder of the season.

The August 1, 1936 Billboard said business was holding up for Barnett Bros. and that the show was soon to leave for West Virginia where it would play some stands passed up in the spring due to floods. It was mentioned that the show played around Pittsburgh this season longer than in the last 8 seasons combined, also that many dates had been played under auspices which alleviated the work of obtaining suitable lots and enabled the show to invade certain restricted towns. Following West Virginia the show was scheduled to move into North and South Carolina, then to Georgia and Florida. It was planned to remain on the road until next March — assuming business warranted it. Other recent developments said that Rogers had added his own pit show on the

midway and a grease stand which has been outfitted with a new tent and equipment. Recent departures included Pat Knight who left to play fair dates and Ralph Cautin to book his concessions into Missouri fairs. Joining the show were Ed Raymond in clown alley and Johnny Knarr who replaced Knight in the wire and acrobatic acts.

CFA Clarence Pfeiffer visited the show at Johnstown, Pa. on July 13 and said business was good at both shows. One of the final stands in Pennsylvania was at Tarrantum, a repeat date under auspices of the Springdale Fire Department. The show had played the town on May 13 to heavy business and figured it would be a good one to try again.

Finally the show left the Keystone state. It had played a total of 88 stands which was some sort of a record for a show the size of Barnett. Throughout the history of Rogers' show it appears to have played more dates in Pennsylvania than in any other state.

BARNETT BROS.
3 RING CIRCUS



This two sheet poster was used by the Barnett show in 1936. It was printed by Erie and has the title in red on a white background. The illustration is on a yellow field. Circus World Museum Collection.

The Aug. 15, 1936 Billboard said that Barnett had played Fredericksburg, Va. to good business and was headed to the Tidewater section of Virginia where potatoes were bringing \$9.00 a bushel and tomato pickers were getting 4 to 15 dollars a day. It was said to be the greatest boom ever in that section.

Moving on south the show went through the Carolinas and was first into south Georgia in early September, coming in ahead of Downie Bros. and Tom Mix. The show played Tifton, Ga. September 3, to good business but cancelled Cairo on account of the polio scare. The Coriell Troupe left the show in September and Geraldine-Gerald closed on September 26. Barnett had an exceptionally good day in



Official Route Card 13

THIRTEENTH WEEK

June 29—Ligonier, Pa.....	24 mi.
June 30—Somerset, Pa.....	26 mi.
July 1—Masontown, Pa.....	60 mi.
July 2—Morgantown, W. Va.....	20 mi.
July 3—Waynesburg, Pa.....	30 mi.
July 4—Brownsville, Pa.....	22 mi.

FOURTEENTH WEEK

July 6—California, Pa.....	03 mi.
July 7—Monongahela, Pa.....	20 mi.
July 8—Bentleyville, Pa.....	10 mi.
July 9—Belle Vernon, Pa.....	15 mi.
July 10—Mt. Pleasant, Pa.....	17 mi.
July 11—Charleroi, Pa.....	18 mi.

TOTAL MILEAGE2,553

IRA HAYNES, Mail Agent

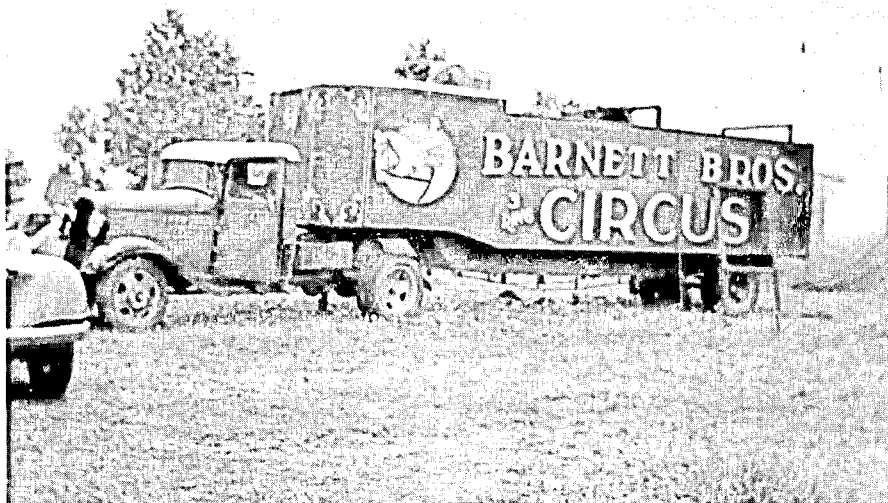
Columbus, Ga. and then moved into Alabama where it played in early October. Exact whereabouts of the show the next few weeks are not known but it is assumed it continued in Alabama and western Florida and then moved back into Georgia where it played Wrightsville on November 21. Then the show took a four day layoff where it was reorganized for the annual late fall and winter tour. The November 28 Billboard said the show had been on

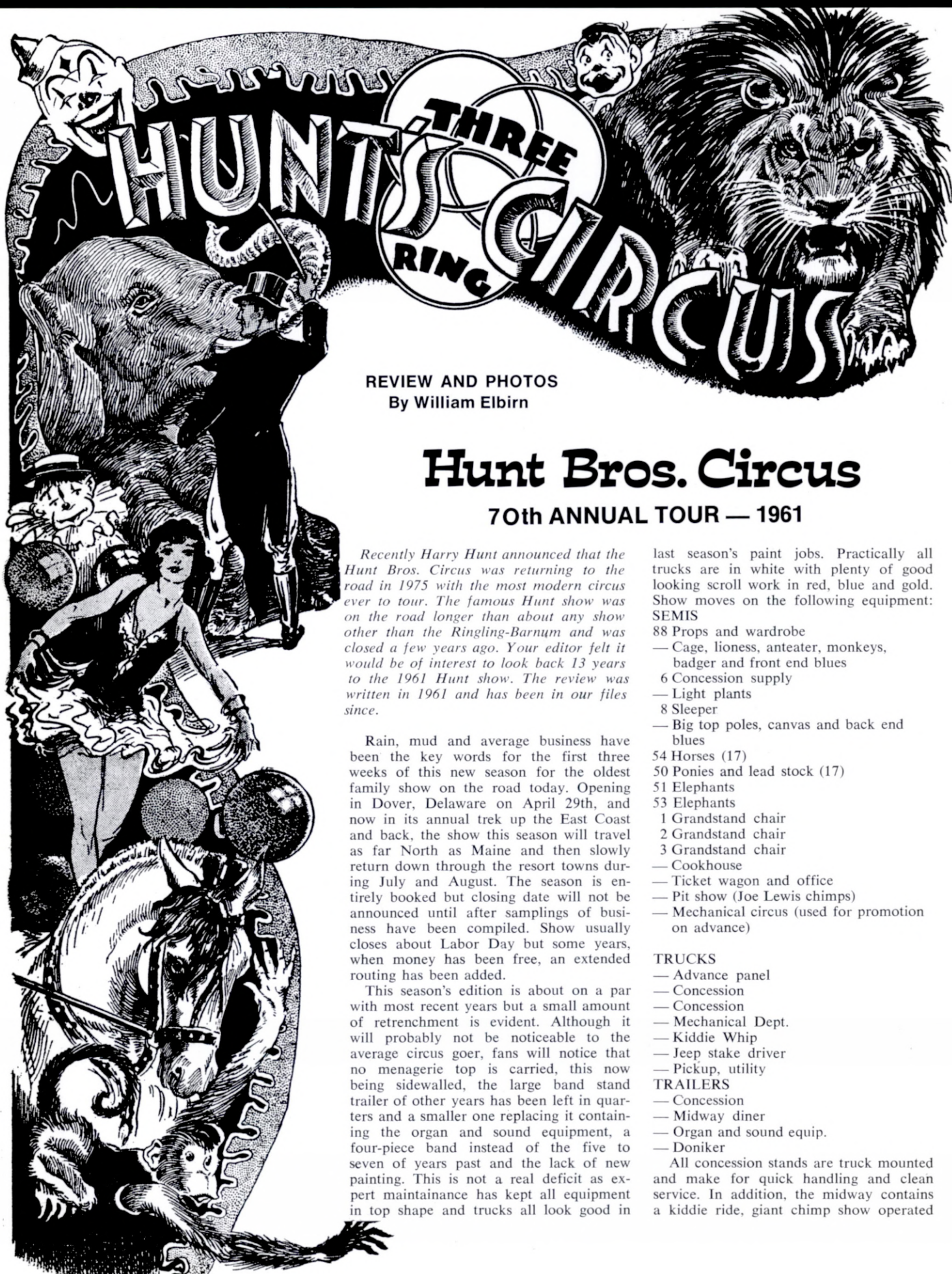
Photo No. 21 — Barnett Bros. semi No. 50, sideshow, on Barnett Bros. lot, season of 1935. Photo by William Koford (Albert Conover Collection).

the road 31 weeks and the season had been very satisfactory. Despite very adverse weather in the early spring the show had done consistently good since then. It said that the show had been in the south-east during the fall, had played Alabama, then two weeks in northwestern Florida, and for the last ten days had been in middle Georgia where business was good when weather permitted. The cut down winter show was reduced to 100 people and 32 trucks so the report read but both seem to be somewhat exaggerated figures. The big top to be used would be a 60 with three 30's and the 4 elephants as well as the present advance forces would remain. The principal acts and sideshow would remain the same but Ira Haynes would have only an 8 piece band. Mrs. Josephine Rogers, wife of the owner, spent several days in a Savannah hospital and during the four day layoff the Rogers Sisters (Helene and Flo McIntosh) and Johnny Knarr wire act played three days at the Macon Shrine Circus. Leaving Wrightsville the show then made a 300 mile jump to open at Perry, Florida. Observers said the motor and other equipment was in good shape.

The winter tour closed in Florida in late December and then the show moved on to its York, S. C. winterquarters. Rogers said that the overall 1936 season had been satisfactory but the late Florida tour was only fair and he decided to close somewhat earlier than the previously announced plans which indicated it would be out until March.

The Dec. 26, 1936 Billboard in commenting on the just concluded circus season noted that Barnett Bros. which did not fare so well in 1935 was considerably smaller this year but nevertheless did nice business. A further note said that Barnett had recently purchased two large elephants from Kay Bros. Circus, owned by William Kettrow. These were Danny, a male, and Eva, female, which increased the Barnett herd to six.





REVIEW AND PHOTOS
By William Elbirn

Hunt Bros. Circus

70th ANNUAL TOUR — 1961

Recently Harry Hunt announced that the Hunt Bros. Circus was returning to the road in 1975 with the most modern circus ever to tour. The famous Hunt show was on the road longer than about any show other than the Ringling-Barnum and was closed a few years ago. Your editor felt it would be of interest to look back 13 years to the 1961 Hunt show. The review was written in 1961 and has been in our files since.

Rain, mud and average business have been the key words for the first three weeks of this new season for the oldest family show on the road today. Opening in Dover, Delaware on April 29th, and now in its annual trek up the East Coast and back, the show this season will travel as far North as Maine and then slowly return down through the resort towns during July and August. The season is entirely booked but closing date will not be announced until after samplings of business have been compiled. Show usually closes about Labor Day but some years, when money has been free, an extended routing has been added.

This season's edition is about on a par with most recent years but a small amount of retrenchment is evident. Although it will probably not be noticeable to the average circus goer, fans will notice that no menagerie top is carried, this now being sidewalled, the large band stand trailer of other years has been left in quarters and a smaller one replacing it containing the organ and sound equipment, a four-piece band instead of the five to seven of years past and the lack of new painting. This is not a real deficit as expert maintenance has kept all equipment in top shape and trucks all look good in

last season's paint jobs. Practically all trucks are in white with plenty of good looking scroll work in red, blue and gold. Show moves on the following equipment: SEMIS

- 88 Props and wardrobe
- Cage, lioness, anteater, monkeys, badger and front end blues
- 6 Concession supply
- Light plants
- 8 Sleeper
- Big top poles, canvas and back end blues
- 54 Horses (17)
- 50 Ponies and lead stock (17)
- 51 Elephants
- 53 Elephants
- 1 Grandstand chair
- 2 Grandstand chair
- 3 Grandstand chair
- Cookhouse
- Ticket wagon and office
- Pit show (Joe Lewis chimps)
- Mechanical circus (used for promotion on advance)

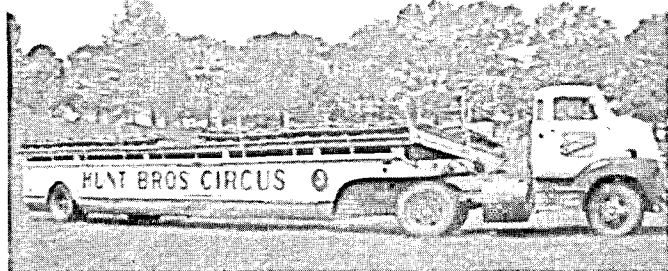
TRUCKS

- Advance panel
- Concession
- Concession
- Mechanical Dept.
- Kiddie Whip
- Jeep stake driver
- Pickup, utility

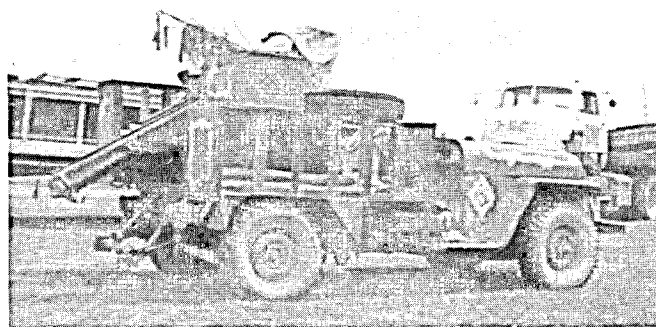
TRAILERS

- Concession
- Midway diner
- Organ and sound equip.
- Doniker

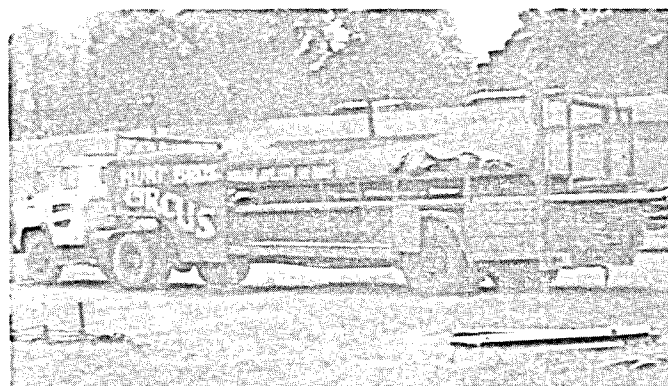
All concession stands are truck mounted and make for quick handling and clean service. In addition, the midway contains a kiddie ride, giant chimp show operated



Truck no. 3, a converted auto carryall carried the grandstand seats.



The powered stake driver was mounted on a Jeep.



The big top canvas and poles, as well as additional general admission seats were loaded in this semi.



Truck no. 8 was sleeper semi. Three rows of windows indicate the bunks were three high.

by Joe Lewis, the wagon and the doniker. A giant clown cutout is mounted on top of the ticket wagon and makes a good flash.

The sidewalled menagerie has the one cage semi, all lead stock and the eight bulls, Dolly, Blanche, Jewell, Sandra, Dinu, Rahnee, Sita and Muna. This is located off the connection.

This year's big top has been in use before and is a 100 with three forties and still in fine shape. All cables were restitched this past winter. The top is white and sidewall is blue and white striped.

The show carried six elephants in 1961.

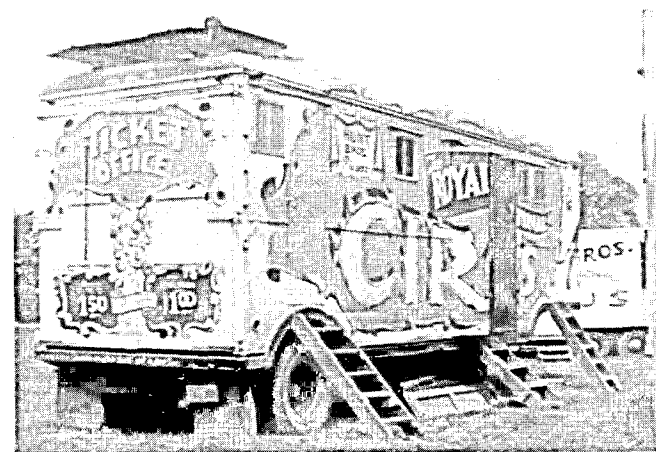
Other canvas includes a 20 x 30 marquee, 30 x 40 cookhouse and flies over ring stock in backyard. Seating remains about the same with the three grandstand chair trucks on the long side, each seating 178 with the chairs 8 high. Both front and back end blues are nine high and will seat about 1000. No seats are erected on the short side with only the organ trailer and band being located here.

Harry Hunt reports that the show is getting excellent reception from the mechanical circus that is about two weeks in advance of the show and is handled by Ray Everett. Looking ahead, the Hunts will reap plenty of publicity this winter as Paramount Pictures has been making a movie with shooting going on in quarters and before and during the opening stand on the road. The picture is to be titled

"Pity Me Not" with shooting to be completed in July and the release date being set for October.

Staffers and department heads this year include some old and some new faces. Included are Chas. J. Hunt and Harry T. Hunt, owners and managers; Marvin Cass, business manager; Walter Long, general representative; Jos. Gilligan, superintendent; Harry Shell, band; Paul Nelson, animal trainer; Roy Bush, bulls; Ray Sinclair, producing clown; Ed Mellon, big top; John Wasowsky and Milton Yale,

The Royal International title was featured on the ticket wagon-office semi.



transportation and lights; Edw. Hennessy, gen. agent; Bob Dickman, bill car; Wayne Newman, announcer; Tom Goodwin and Tom McDermott, press.

Clown alley includes Ray Sinclair, John Thomson, Leo and Gil Wilson. Band is lead by Harry Shell, trumpet; Stella Wirth, organ; Carl Woolrich, baritone and Ray Sasko, drums. This group cuts a good show that runs about 90 minutes. Program includes the following displays:

1. Spec
2. Paul and Kathy Nelson each working 4 Pony drills
3. Aerial ladders over rings 1 and 3
4. Clown rocket gag
5. Single bulls, Muna with Roy Bush, Rahnee with Marsha Hunt and Dinnu with Junior Clark
6. Clown gag
7. Carlos & Co., bounding wire turn, Miss Joann contortion.
8. Clown firecracker gag
9. Kathy Nelson 2 ponies, Paul Nelson 3 pongas
10. The Levines Chimps (3)
11. Single traps, Miss Aerialetta and Miss Joanne
12. Mixed animal liberty group with camel, llama and pony trained and presented by Paul Nelson
13. Clown gag

OFFICIAL PROGRAM
1961 SEASON
70th ANNUAL TOUR
the
ROYAL
INTERNATIONAL
CIRCUS
Presented by
HUNT BROS.

○ CHARLES T. HUNT (1873-1957) FOUNDER
 ○ CHARLES J. HUNT EXEC. PRODUCER
 ○ HARRY T. HUNT EXEC. DIRECTOR
MARVIN CASE - BUSINESS MGR. / WALTER LONG - GEN. REPRESENTATIVE & EXPLORATION MGR.
JOSEPH GILLIGAN - SUPERINTENDENT

14. The Carlos Sisters, hand balancing on chairs and tables
15. Liberty horses, Marsha Hunt, with 5 palominos, Paul Nelson with 6 Arabians
16. Clown walkaround

17. Seals presented by Walter & Ethel Jennier
18. Dressage riding by Doris Carlo and Kathy Nelson. Paul Nelson in center ring working a stallion on driving lines
19. Dog acts by The Wilsons and Ray Sinclair
20. Webs worked by Joanne Jennier and Karin and Doris Carlo
21. 5 small bulls worked by Roy Bush, 3 large bulls presented by Junior Clark
22. Long mount on back track.

This review was done at Claymont, Del., on May 16th. This was another in a series of muddy lots and the day was so overcast that picture taking was impossible. The pictures were taken Sunday, May 21st, at Spring City, Pa., where the show was on the grounds of a state mental institution. This was another straight sale date that the Hunts specialize in with several more on tap in the near future.

A definite credit to this year's show is all the stock that has been trained and is now being presented by Paul Nelson. Most of this has been show owned for several years and they have all been dead heads including the pongos, the camel and llama.

Fans are always welcome on the lot and picture taking is a pleasure with all equipment being well lettered and some carrying pictorial work. This is a show that is a credit to the circus world.



The show's generators, formerly on the Ringling-Barnum show, were in this light plant truck.

Additional grandstand seats were carried on truck no. 2.



This combination semi carried cages on one side and seat lumber on the other.

Props were carried in this straight truck, which pulled the doniker trailer.



Two Clowns of Yesteryear

Dr. Robert J. Loeffler

JOHNNY PATTERSON

Johnny Patterson was one of the wittiest and well-known singing clowns of his day. He wasn't a tumbling clown, a knockabout clown, a pantomimic clown, but he was a talking and singing clown who relied upon his own fund of humor and gift of glib repartee to excite the hilarity of his listeners. The New York Sunday Dispatch said that his songs were written by him and were full of real Irish humor and that unlike many other so-called delineators of Irish character, he tried to elevate his fellow countrymen in the eyes of the public rather than to degrade them.

Patterson was born in the town of Tralee in southern Ireland and he never had any formal education. He was a snare drummer in a circus band before he took up the cap of clowning.

In late 1875 his fame as a wit and jester was called to the attention of the proprietors of Cooper, Bailey & Co.'s Great London Circus; through their efforts he came to the United States in 1876 under special contract to them. He was an immediate hit with the American public, especially in the predominantly Irish

The Great London Circus songster of 1879 featured Johnny Patterson. Pfening collection.



This photo of Johnny Patterson appeared in the Saturday Evening Post in 1925 as an illustration of early clowns as part of an article by Robert E. Sherwood, a famous clown of the nineteenth century.

sections of America. He signed on for another year with Cooper, Bailey and the show played Gilmore's Garden (Madison Square Garden) New York in November, 1877 and Patterson performed with such circus greats as Louise Dockrill, Frank Melville and R. H. Dockrill.¹ On April 16, 1877, Patterson appeared with Sam Devere at Tony Pastor's Theater.² The Theater Comique billed him on January 7, 1878, as the "Rambler from Clare." In 1878 his name also appeared on the advertisements of Howe's Circus at Clinton, Iowa, for August 22nd. He was billed as "Johnny Patterson, the Irish Wit and Vocalist from County Clare." The Olympic Theater, Brooklyn, had variety acts in 1879 and Patterson was one of the many performers during the March 24-29, 1879 engagement. He also appeared with the John H. Murray's New and Best Show at the New York Aquarium on December 20, 1880.⁵ However, in 1881, he joined John

B. Doris's Interocean Show (Sells Brothers No. 2) and toured with it in the summer only until 1885. Patterson appeared at the National Theater, Bowery, New York, between March 20-25, 1882.

Patterson enjoyed unprecedented good fortune and acclaim and unlike many another clown, he accumulated a tidy fortune and as a result, returned to his beloved Ireland around 1886.

In Ireland Patterson bought an interest in a small circus which was managed by Jimmie Kelly, and the show was renamed Kelly and Patterson Shows and it enjoyed great popularity playing the small Irish towns and villages. Upon the death of Kelly, Patterson married Mrs. Kelly. Patterson continued to delight his countrymen with both song and original wit but unfortunately he contracted consumption and after a very brief illness he succumbed in August, 1889, at the small town of Tralee, the place of his birth. It is reported that the rain poured in torrents upon the canvas roof of his dressing tent on the grounds of Patterson and Kelly's Circus but he refused to enter a hospital or even a local hotel in order to escape the cold and dampness. He insisted that the true

A different design was used on the cover of the 1880 Great London Circus songster. Pfening collection.



circus spirit was to meet death "on the lot" and no other place.

Spader Johnson tells the story that when Patterson was principal clown for Sells Brothers Circus, the skeleton dude of the sideshow, Coffey, was Patterson's great pal. Coffey, was an Irishman, like Patterson, who also hailed from the same section of Ireland, County Kerry. Whenever those two clowns got together, there always ensued a great battle of Irish wit.

In 1881 Patterson was featured clown on the Batcheller & Doris Circus. He is listed in this herald used by the show that season. Pfening collection.

Townsend Walsh, writing in the New York Clipper, points out:

What made Patterson so unique a figure among the clowns of his day was the spontaneity of his wit and his fresh and unconventional humor. He did not depend upon a bag of

stale jokes. Often as Mr. Doris told me, he would bound into the ring and take the ringmaster by surprise with a batch of unpremeditated jokes that sprang from his Celtic imagination on the spur of the moment and as fast as he could utter them. Possessed of a fine light baritone voice that would not have been amiss in romantic opera. He sang with excellent effect such songs of his own composition such as "Bridget Donahue", "The Rambler from Clare", "The Garden Where the Prates Grows", and "There Never Was a Coward Where the Shamrock Grows."⁷

Walsh relates also that like so many other singing clowns, Patterson enjoyed a few too many nips of the spirits and that it was customary for Patterson to have a glass of good Irish whiskey at breakfast and this continued (in lesser amounts) for most of the day and evening. Apparently, he was never fully inebriated but habitually mellow and good-natured.⁸ No doubt the spirits helped him gain the ladder of success but also under such circumstances one doesn't usually remain on top for very long.

Unfortunately, no further data is known about Johnny Patterson in spite of endless searching on the part of many interested persons in the circus world today.

Bibliography

1. George C. D. Odell, *Annals of the New York Stage* (New York: Columbia University Press, 15 vols., 1927), 10, 486.
2. *Ibid.*, p. 269.
3. *Ibid.*, p. 450.
4. *Ibid.*, p. 735.
5. *Ibid.*, 11, p. 360.
6. *Ibid.*, p. 553.
7. *Billboard*, November 11, 19933
8. *Ibid.*

JOE PENTLAND

Joe Pentland, one of the earliest singing clowns in America, was born of poor parents in 1816 at Boston, Massachusetts. Pentland is known for his impromptu topical songs, and his act of the Drunken Sailor on horseback. Pentland would disrobe showing first his clown's dress and finally a circus rider in tights and spangles. The early years of his life remain a complete mystery. However, in April, 1836, Phineas T. Barnum joined hands with Aaron Turner, Signor Vivalla, an Italian, a band of musicians and about thirty-five men and boys and started out as a small traveling circus. Barnum served as ticket seller, secretary, treasurer and performer. The small troupe set out from Danbury, Connecticut for West Springfield, Massachusetts on the 26th of April. At Providence, Rhode Island, Turner contacted Joe Pentland, and he became a member of the circus. Pentland, by now was an accomplished ventriloquist, balancer, comic singer, and performer of legerdemain. P. T. Barnum states that the two Turner boys rode admirably and Joe Pentland, the clown, was one of the most witty, original

and chaste men in his line in the country. He made up in great measure for the absence of the band (it had not yet arrived) and this, together with Vivalla's performances and other exercises in the ring, gave satisfaction to the small audiences. The small circus finally reached Richmond, Virginia, and proceeded to Petersburg and hence to Warrenton, North Carolina, where on the 30th of October (1836) Barnum parted company with Turner as Barnum's contract had expired. Barnum left with a profit of some twelve hundred dollars. Why Barnum did not continue with Turner is not known but supposedly Barnum did depart with Vivalla and a Negro singer and dancer named James Sandford (often spelled Sanford but assumed to be one and the same person). It is interesting that Pentland, Sandford, John Diamond and other circus clowns were all associated, at the start of the circus career of P. T. Barnum. At Camden, South Carolina, Sandford left Barnum abruptly and unable to obtain another singer of Negro songs, Barnum assumed the role.

On December 5, 1836, Turner and Barnum meet again at Columbia, South Carolina, where Turner disbanded his circus. It was here that Barnum bought four horses and two wagons which belonged to Turner's show, and also hired Joe Pentland and Robert White. White was a Negro singer and he relieved Barnum of his Negro song line. It is not known where Pentland was previous to his engagement by Barnum in December, 1836. Pentland apparently remained with Barnum until early 1837 but by May the company disbanded at Nashville, Tennessee. Pentland then moved westward to Ohio on his own; however, Barnum re-engaged him in September of 1837 at Tiffin, Ohio and it appears he remained with Barnum through 1839.

Finally, Pentland was engaged by the Bowery Amphitheater in New York City. This was on April 30, 1841,¹ while Barnum was engaged with other matters and clown (Diamond) in New Orleans. Pentland stayed in the New York area performing with various circuses and theater companies. On November 31, 1846, he made his Philadelphia debut with the National Circus (Welch & Mann's Circus) and he remained with them until 1847. During the summer months Pentland traveled with various caravans throughout New England, New York state and north-eastern Canada. In 1852 Joe organized his own circus which he titled Joe Pentland's Dramatic Equestrian Establishment and he toured in northeastern Canada. Performers with Pentland included Charles Sherwood, scenic rider; George Batchelder, gymnast; Prof. McCormick, walking head downward artist; Virginia Sherwood, equestrienne, Mlle. Sherwood, featured danseuse; W. R. Derr, ringmaster, and Joe Pentland, talking and singing clown. In June, 1852, the show exhibited at Brockville, Prescott and Kingston, On-

tario. The show played Chicago on August 9-10, 1853 and Pentland continued to travel overland in the same general area during the summers of 1854 to 1856 and remained in the New York City area during the winter months of these years.

S. B. Howes and Joe Cushing's Circus was in England in 1857 and 1858 and Pentland was one of the several talented singing clowns. The show performed before Queen Victoria and Joe Pentland became the first American jester to be so honored. It is reported that he was deeply moved on this particular occasion. He returned to America and by June 6, 1859, his circus was set up at Broadway and 13th Street, New York. Sam Long, clown, F. Whitaker, Richard Hemmings, Thomas King and other arena specialists were a part of his troupe.² The previous May 25th, the Pentland Circus showed at Brooklyn (New York) and the advertisements mention the following performers in addition to the ones previously mentioned. Mme. de Bach, "beautiful French equestrienne"; de Bach, "rider and globe act"; Charles Shay, "Chinese juggler"; and Jerome Mascarini, in "gambols and antic" as an ape on horseback. Mr. John G. Sloat was set down as the manager.³

Next we meet Pentland at Niblo's Garden on January 16, 1860, as a clown with the William Cooke Troupe. He was there again on April 9, 1860, with the same circus.⁴ On July 30, 1860, Cooke's Grand Circus came back to Niblo's along with Joe Pentland.⁵ Samuel P. Stickney's National Circus was engaged by the old Bowery Theater in October (28), 1861, and Pentland was the featured singing clown.⁶ Lent's Grand National Circus with Pentland appeared on October 11-12, 1861, at the junction of Fulton and DeKalb Streets, Brooklyn.⁷ In mid-March, 1864, L. B. Lent managed the Broadway Amphitheater and both Pentland and Sam Lathrop, clown, L. B. Lent's New York Circus was housed at the Hippodrome, New York and starting on January 1, 1866, Pentland, Nat Austin and W. Conrad were the featured clowns.⁸ Lent's Circus, fresh from the Hippodrome pitched their white tops at Fulton and DeKalb Avenue, Brooklyn, for the week of May 28, 1866 and, of course, Pentland was with them.⁹

The historical record reveals that on June 26, 1867, Pentland and Lewis B. Lent's New York Circus joined forces at Brockville, Ontario, and thereafter Pentland did only a limited amount of clowning but always in association with his old friend, Mr. Lent. Odell does not mention Pentland with either Lent's Circus or any other circus or theater in New York City during the winter months of 1867 or 1868. Odell, however, does mention Pentland's clowning with Lent on October 11, 1869, when the circus pitched its tents at Fourteenth Street. Pentland appeared with the same circus on October 10, 1870¹⁰ in New York but this was probably one of his last seasons as a trouper as his death oc-

curred in February, 1873. The writer was unable to find his name associated with any circus in the New York area after 1870.

P. T. Barnum tell this interesting incident about Pentland and himself while they toured together in 1836. The incident is from Barnum's diary and is supposed to be true:

His table had the usual trap-door for passing things to his assistant, preparatory to the magical transformations presented to the spectators. The quarters below were painfully narrow for a man of my size, but I volunteered for the occasion in the absence of the diminutive employee in that line of business. Squeezing into the allotted space, I found that my nose and my knees were likely to become acquainted by close contact—nevertheless, though heartily wishing myself out of the scrape, I held a live squirrel in my hand, ready to wind the chain of a watch around his neck and hand him up through the trap-door when needed.



Pentland's arrangements of vases, cups, balls, and other accompaniments of legerdemain, were on the table. In due time he called for a watch with a gold chain. One of the spectators favored him with the article, and it was soon passed into my possession, under a vase and through the little trap-door in the top of the table. Awkwardly performing my part, the squirrel bit me severely; I shrieked with pain, straightened my neck first, then my back, then my legs, overthrew the table, smashed every breakable article upon it, and rushed be-

This newspaper advertisement was used by the Joe Pentland Circus in 1854. It is typical of ads of the period. Pfening collection.

SENTINEL AND WITNESS.

TUESDAY, SEPTEMBER 5, 1854.

JOE PENTLAND'S CIRCUS!



WITH an Entire New and Brilliant Equipment This Superb Troupe will exhibit at MIDDLE-TOWN, on WEDNESDAY, Sept 13th, 1854, Afternoon and Evening. Doors open at 1½ and 6½ P. M. Performance half an hour afterwards. Admission 25 cts. This company is distinguished for the elegance, novelty and variety of its entertainments.

EQUESTRIAN, GYMNASTIC, AND PANTOMIMIC,

Displaying the highest order of Foreign and domestic talent. Among the principal attractions of this Troupe are

MONS. NICOLO

AND HIS THREE JUVENILE WONDERS,

Alphonse, Sebastian and Alma,

Together with their two wonderfully trained and highly intellectual **DOGS, TOPSY and JACK**, from the Gymnase Comique and Olympic, Paris; Theatre Royal, Drury Lane, and Batty's Royal Amphitheatre, London; Franconi's Hippodrome, New York, &c.

MR. DAVIS RICHARDS, the wild eccentric Horseman, will appear with his untamed Prairie Steed, in his Dare Devil Act, without saddle or bridle, jumping hurdles, leaping fences, &c., &c. This is the most daring and wonderful act of horsemanship ever witnessed.

MD. VIRGINIA SHERWOOD, the beautiful Equestrienne, in a variety of elegant Tours de Grace, positively unachieved by any other Lady in the Profession.

JOE PENTLAND, the great American Clown, surnamed by the press "The Modern Touchstone," "Chief Priest of Momus," and "The Inimitable Joe!" will open his inexhaustible budget of Jokes, Witticisms, Drolleries and Eccentricities.

MR. WILLIAM ARMSTRONG, the celebrated Trick Rider ranks as one of the leading equestrians of the day. As a gymnast he is of the highest rank and has gained great celebrity by his wonderful feat of the Double Somerset, making a double revolution in the air from a single bound.

MR. GEORGE BATCHELDER, the champion Vaultor of the world and great Two Horse Rider.

MR. CHARLES SHERWOOD, the astonishing Scene Rider.

The far famed **Performing Ponies**, Damon, Bendige, Alack Diamond and Titania, in their fantastic fairy gambols.

In the course of the entertainment the Greatest Gymnastic performance of modern invention, will be introduced, entitled **The Perche Equipoise**, and **Le Double Trapez**. A host of other talent is engaged with this mammoth establishment. For full particulars see bills at principal Hotels.

A Grand Procession preceded by the Magnificent.

ORIENTAL DRAGON CHARIOT

containing a full **Military Brass Band** and drawn by Ten Beautiful Black Horses superbly harnessed and decorated, which will proceed through the principal streets to the place of exhibition. 2w54

ONE SHEET

By Stuart Thayer

The word menagerie is from the French and originally was applied to the management of domestic animals. In the eighteenth century it came to mean a collection of wild animals, changing from a verb to a noun. It now applies to a collection on exhibition, of course, and in determining how many animals it takes to call them a collection one definition is probably as good as another. This writer arbitrarily uses three animals of separate species as a collection and therefore as a definition of a menagerie. The following remarks are based on that assumption.

The earliest notice of a collection of animals being exhibited in America that we have found is dated May 23, 1798 and appears in *Claypool's American Daily Advertiser*, a Philadelphia newspaper. Whether it is related to an earlier advertisement in the same journal has not been determined. This one, dated January 29, 1798, ran for some time and read:

Animals Wanted: bison, wolves, bears, etc.

They were to be brought to 297 Mulberry Street between Eighth and Ninth Streets. The exhibition, advertised as Grand Exhibition of Animals, appeared on Lombard Street opposite the Pennsylvania Hospital. At such an early date for this sort of thing we must accept that both these notices were by the same party.

The collection consisted of a ram with four horns, Blue Mountain bears, a panther, a fox, an ass and a stag trained to leap barriers. It was advertised again on May 28 and then the record ceases.

It must be that the proprietor took his animals on tour, but no trace of any advertising of them has surfaced as yet. Thus, we cannot call this a traveling menagerie.

Over the next fifteen years many animals were carried about the country, but all of them were exhibited singly or in pairs. The novelty of wild animals on exhibition was still such that an income could be generated by showing a single exotic beast. Also, we must consider that the cost of gathering and transporting more than one or two animals might have been beyond the means of early exhibitors. The elephants we know about; there were also lions, camels, a cassowary, a leopard, a zebra, even an ostrich or two on the road in the years before 1813.

We mention 1813 because it was in that year that the first identifiable travelling menagerie appeared. Its genesis may well lie in the importation in June, 1806, of two year-old tigers from Surat into Salem on the ship *Henry*, captain Benjamin Russell.¹ They were exhibited together, usually with the advertisement graced by the same woodcut, through November, 1808. Beyond that time we find references to only a single tiger, leading us to believe that one of them died.

In December, 1809, Cyrus Cady and John Russell sold Nero, the Royal Tiger, and his cage to Benjamin Lent for \$1,000.² We are assuming that John Russell was related to Benjamin Russell, the sea captain who imported the tigers and who had exhibited them in the interim. The Royal Tiger was advertised after this, the woodcut in the advertisements being the original one of the two cubs.

Nine days after the sale of Nero to Benjamin Lent a half-interest in the beast was leased to Hackaliah Bailey for twenty-five per cent of the earnings of Betty, Bailey's original elephant. This agreement was to last eleven months.³

In 1813 the tiger, now weighing four hundred pounds, it was eight years old, and measuring nine feet in length was on exhibition in Baltimore on May 21 and a few days thereafter.⁴ In July it was in Washington with two other animals, the species of which were not identified. We believe they were an African ape and a marmoset. It was this combination that gave us our first travelling menagerie.

In early nineteenth century usage the word museum was commonly applied to any collection of anything. This is proper, but we no longer hold to it. In fact, we now refer to

museum collections, which is, of course, a redundancy. From 1814 until 1816 the tiger and his two friends travelled the country under the title Museum of Living Animals. The tiger was fed ten pounds of meat at 7:30 p.m. daily and the public were invited to watch him eat. An organ was added to the show by the time it reached Chillicothe, Ohio, in 1814 and a violin for Cincinnati in December of the same year.

Whether Benjamin Lent still had Hackaliah Bailey as a partner in the enterprise, we don't know. In fact, we have no proof that Lent himself had an interest beyond 1810. One of the great difficulties in tracing the ownership of menageries prior to 1829, when the names of the owners were used in the titles, is the consistent use of generic titles such as, Grand Menagerie, Grand Caravan, etc. Only the animals of which the collections consisted provide clues to the continuity of various shows and they were not always completely listed.

In December, 1815, the Museum of Living Animals, still showing the tiger, the ape and the marmoset, were in Philadelphia. This is the last date in which they were so titled. In Boston in May, 1816, they said they had just come from Philadelphia, several animals had been added and the title in advertisements was Grand, Rich and Rare Collection of Living Animals, generic to be sure.

Under this title the show toured through 1820. A llama, anteater, buffalo and six monkeys were added in 1816. The tiger was alive and well in Philadelphia in December, 1817, but does not appear thereafter, being replaced in 1818 by a lion. Two camels were added in 1818 and the marmoset, or his replacement, had been trained to ride the guanaco, or llama, as the cut used in the newspapers featured this in that year. There were no major changes in the animals for the remainder of the show's history. They did not use a tent, playing in inns, taverns, circus buildings and the like throughout their existence. Since only the tiger, and the later lion, needed to be caged, we can assume that the whole caravan consisted of one wagon, the one that hauled the cat cage.

In June, 1821, the ship *Bengal* brought the elephant, Tippoo Sultan, to America. He was the sixth such beast imported, by our count, and was named after the Sultan of Mysore who died defending his capitol, Seringapatam, against the future Duke of Wellington in 1799. The American interest in the exotic east was just beginning in the 1820's and this elephant's name is an example of it.

Tippoo Sultan was initially exhibited individually until December, 1821, when he was attached to the subject menagerie.

For this one date in Baltimore the title used was Great American Caravan of Living Animals, but thereafter something akin to Grand Caravan with Tippoo Sultan was used. It is very possible that the ownership had changed, or been diluted, by the time of the acquisition of Tippoo Sultan. George Dingess' unpublished manuscript at the Hertzberg Collection indicates that Welch, Handy and Bartlett imported this elephant. It is our opinion that it is too early an act for Bartlett to be included, though we offer no proof of that.

A menagerie featuring Tippoo Sultan was on the road continuously through 1833 and thereafter he appeared on the roster, if a list of beasts can be referred to as such, of various caravans, all of which can be identified as to their proprietors.

This history is offered here with obvious shortcomings. No definite proof exists that the connections indicated were the ones that actually existed. The animals we have assumed were constant may not have been, the tiger's life we have told of, as an example, seems very long when one considers the brutal conditions under which these animals existed. The attitude toward these beasts was the same as their keepers had toward domestic animals and children; if you misbehaved you were punished and were assumed to understand why. To place a wild animal in such hands seems today to be madness; their short lives are witness to these facts.

1. *United States Gazette* (Philadelphia), June 20, 1805.

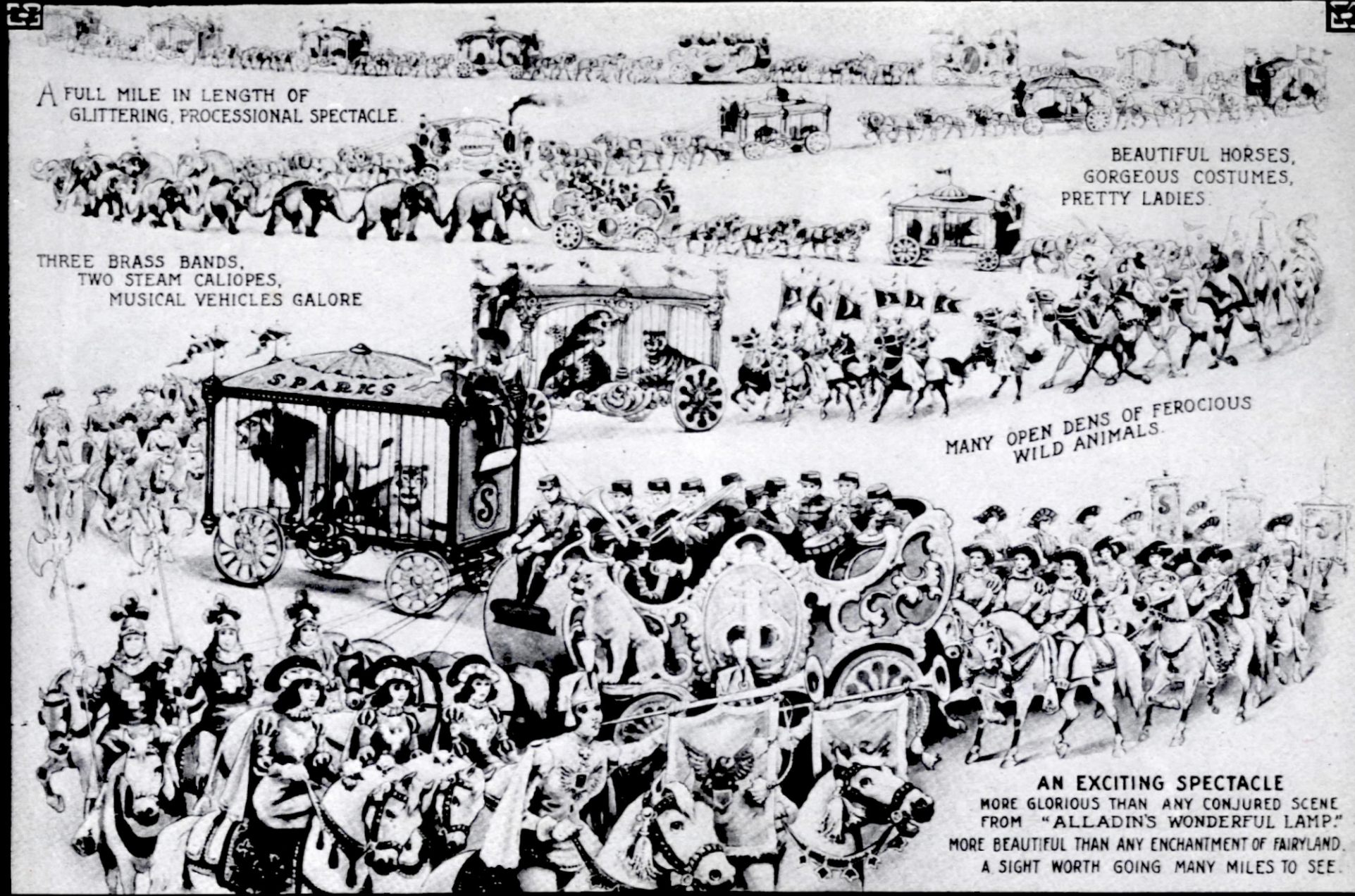
2. Chindahl Papers, Circus World Museum, Baraboo, Wisconsin.

3. *ibid.*

4. *Baltimore American*, May 21, 1813.

5. *Poulson's American Daily Advertiser* (Philadelphia).

October 31 to December 2, 1815.



A FULL MILE IN LENGTH OF
GLITTERING, PROCESSIONAL SPECTACLE.

BEAUTIFUL HORSES,
GORGEOUS COSTUMES,
PRETTY LADIES.

THREE BRASS BANDS,
TWO STEAM CALIOPES,
MUSICAL VEHICLES GALORE

MANY OPEN DENS OF FEROCIOUS
WILD ANIMALS.

AN EXCITING SPECTACLE
MORE GLORIOUS THAN ANY CONJURED SCENE
FROM "ALLADIN'S WONDERFUL LAMP."
MORE BEAUTIFUL THAN ANY ENCHANTMENT OF FAIRYLAND.
A SIGHT WORTH GOING MANY MILES TO SEE.

THE GRAND FREE STREET PARADE OF THE SPARKS CIRCUS IS A DAILY FEATURE AT 11:00 A.M. RAIN OR SHINE